TEACHING OF ENGLISH
TO
NCH-SPEAKING PUPILS

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ONTARIO
TEACHERS' MANUALS

THE TEACHING OF ENGLISH
TO
FRENCH SPEAKING PUPILS

ONTARIO

Authorized by the Minister of Education.

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CONTENTS

PAGE
INTRODUCTION - - - - - - - - - v
CHAPTER
I. PRINCIPLES OF METHOD - - - - - 1
  Knowledge - - - - - - - 1
  Habits - - - - - - - - 2
  Attitudes - - - - - - - 3

PRINCIPLES OF LEARNING AND TEACHING - 3
  Motivation - - - - - - - 4
  Reconstruction of experience - - 5

II. FIRST YEAR IN ENGLISH - - - - - 8
  Units of work - - - - - 12–136

III. SECOND YEAR IN ENGLISH - - - - 141
READING - - - - - - - - - 141
MATERIALS FOR BLACKBOARD READING - - 146
  Materials drawn from conversational work - - - - - - - - - 146
  Stories about pupils, or pets and toys - 153
  Stories developed from pictures - - 154
  Lessons based on conversations, etc. - 157
  Lessons presenting problems - - - 161

READING FROM THE PRIMER - - - - 163
  Order for teaching Primer lessons - 164
  Illustrative reading lessons - - - 166

COMPOSITION - - - - - - - - 184
  Pupils and their experiences - - - 186
  Objects, animals, birds, etc., of the environment - - - - - - 188
  Stories suggested by pictures - - 190
  Reproduction stories - - - - 192

TRANSCRIPTION, SPELLING, AND DICTATION 194

CHAPTER PAGE
IV. THE THIRD YEAR IN ENGLISH - - - - 196
READING - - - - - - - - - - 196
ORAL COMPOSITION - - - - - - - 216
WRITTEN COMPOSITION - - - - - - 217
Subjects taken from personal experiences - - - - - - - - 220
Subjects taken from objects in the environment - - - - - - - 222
Subjects suggested by pictures - - 224
Reproduction stories - - - - - - 227
TRANSCRIPTION, SPELLING, AND DICTATION 229

V. ENGLISH IN FORM II - - - - - - - 231
READING - - - - - - - - - - 231
ORAL COMPOSITION - - - - - - - 243
WRITTEN COMPOSITION - - - - - - 245
Personal experiences of the pupils - - 247
Subjects drawn from the environment 250
Subjects drawn from pictures - - 252
Reproduction stories - - - - - - 256
TRANSCRIPTION, SPELLING, AND DICTATION 260

VI. ENGLISH IN FORMS III AND IV - - - 262
READING - - - - - - - - - - 263
COMPOSITION AND SPELLING - - - - - 264
Suggestions as to methods in composition - - - - - - - - 265
Criticism of written compositions - - 269
Correction of compositions - - - 278

VII. USE OF ENGLISH IN OTHER SCHOOL SUBJECTS 281

INTRODUCTION

THE purpose of this Manual is to provide materials and to illustrate methods by which French-speaking children may be trained to speak, read, and write English with facility and accuracy. The plan recommended for the accomplishment of this purpose has three phases:

1. To start the child immediately upon his entry into the school with easy conversational exercises in English, and systematically day by day to add to his vocabulary and increase his power to express himself.
2. To begin English reading with the child when he has acquired a considerable vocabulary in English and a fair facility in reading easy French, and to give him daily practice in reading material suitable to his growing powers of interpretation.
3. To begin the writing of English after he has attained some ability in writing French and in speaking English, and to give frequent opportunity for practice in writing upon interesting topics within the limits of his ability.

The greater part of this Manual will be devoted to the consideration of these three problems and to the suggestion of means of solving them.

Lest the teacher of French-speaking pupils should be daunted by the apparent magnitude of the task before him, it should be said at the outset that the difficulties are not nearly so great as they seem at first glance. There are two conditions which render the task comparatively easy. In the first place, children have a natural tendency to participate in the activities of the environment, and when they find that expression in English is one of the main occupations of the school, they are eager to put forth effort to play a part in this activity. In the second place, French-speaking children, when given a fair opportunity, appear to have a peculiar aptitude in acquiring a new language—an aptitude which renders the task of teaching them English both easy and delightful.

It will be apparent, therefore, that if the teaching of English to French-speaking children is not successfully done, the fault does not lie in any lack of ability on the part of the children. Nor can it be due to insufficient knowledge or inadequate skill on the part of the teacher. The training-school course will have given him a knowledge of the principles underlying proper methods of procedure and sufficient practice in the application of these methods to insure skill in teaching. The only other possible source of failure must lie in the teacher's attitude towards the work. If he lacks the desire and the will to do the work successfully, he will assuredly fail. But if, on the other hand, he has a keen desire to teach the pupils English in a satisfactory way and has the will to persevere in the work in the face of difficulties, there can be no possible doubt of the ultimate achievement of his ideal.

The Department of Education has sufficient faith in the attitude of teachers of French-speaking children towards the important task before them to feel confident that these pupils will receive the best possible training in the acquisition of English.

TEACHING OF ENGLISH TO FRENCH-SPEAKING PUPILS

CHAPTER I

PRINCIPLES OF METHOD

TEACHERS in training and teachers in service who have read the text-book, *Principles of Method,* will be familiar with the fact that learning has three aspects, namely: (1) the acquisition of knowledge, (2) the formation of habits, and (3) the development of attitudes. They will also recall the fact that teaching is merely the provision of favourable conditions for learning—in other words, that the teacher's work consists in confronting the child with situations that call forth the activities involved in learning. It is to be expected, therefore, that the teaching of English to French-speaking children will require the provision of those conditions best adapted to give them adequate knowledge, correct habits, and desirable attitudes in relation to the English language. A brief statement of what is involved in each of these three fields in connection with language training in English is desirable at this point.

1. *Knowledge*

The French-speaking pupil must be given possession of an adequate English vocabulary. The term adequate is sufficiently elastic to permit of considerable breadth of interpretation. To attempt to define it precisely in this instance will be impracticable. It is sufficient to say that the French-speaking pupil, when he leaves the elementary school, should have an English vocabulary closely parallel to that of the English-speaking pupil at the same stage in his education. That is, he should know the meaning, pronunciation, and spelling of as many words as will enable him to understand ordinary spoken and written English and to express himself with clearness and accuracy. This will include, of course, a knowledge of the main grammatical principles underlying the language.

2. *Habits*

The mere knowledge of the meaning, pronunciation, and spelling of words, and a grasp of the grammatical principles underlying the language will be insufficient, unless there is also practical skill in interpretation of, and expression in, oral and written speech. The pupil must form habits of clear and precise pronunciation and accurate use of words in oral speech, and correct spelling and grammatical structure in written speech. He must also form habits of fluent and graceful expression orally and in writing. Further, he must form the habit of grasping quickly and accurately the meaning of language he hears or reads. Still further, he must form the habit of expressive oral reading, showing an appreciation of the thought and feeling conveyed in the passages read.

The acquisition of these habits is, of course, based upon the knowledge to which reference has been made in a former paragraph. In fact, the original basis of all habits that are consciously acquired is a clear idea of the act to be habituated. In addition to the knowledge, however, there must be frequent, systematic, and attentive practice, under competent direction, until the acts have become automatic.

3. *Attitudes*

The knowledge and habits referred to above cannot be efficiently established unless proper attitudes are developed in the pupil. He must have a keen desire to acquire a mastery of the language, and he must have a determination to overcome the difficulties in the way. Some of the conditions that favour the development of these attitudes have already been suggested in a previous section. Home influences—the desire of the parents to have their children acquire English—play an important part. The natural desire of the pupil to participate in the activities of the environment—one of which is expression in English—is another determining factor. Later, the child's appreciation of the value of an ability in English in the affairs of practical life will have an influence. With regard to the pupil's determination to master the language, the teacher's constant encouragement and inspiration will have an important effect. Altogether, it is safe to say that it is upon the pupil's emotional and volitional attitudes towards the acquisition of English that success or failure will depend. Hence the importance of securing and maintaining desirable attitudes towards the language.

PRINCIPLES OF LEARNING AND TEACHING

From his study of the Manual, *Principles of Method,* the student will recall that the two principles involved in the learning process and applied in the teaching process are, (1) the motivation of the pupil through confronting him with situations which demand activity, and (2) the successful meeting of these situations through the child's reconstruction of his former experiences. These two principles should be considered briefly in their application to the learning of English by French-speaking children.

1. *Motivation*

What are the situations in which the child may be placed which will induce him to put forth activity in the acquisition of English? In other words, how is the child's effort in the direction of learning the new language to be motivated? Several answers to this question may be given.

(1) In the first place, there is the child's natural desire, to which reference has already been made, to participate in environmental activities, that is, to do what he sees others doing. In the school he hears and sees the teacher and other pupils using a strange language in which to express themselves, and there is aroused in him an ambition to acquire this same ability. The teacher may turn this natural desire to good account by sometimes referring to the efficiency of the older pupils in the use of English.

(2) There is, further, the natural attractiveness to the child of a new and interesting mode of expression. To be convinced of the strength of this as a motive, the teacher need only note the interest and the spontaneity of the children in their response to his effort to teach them the new language.

(3) Much of the child's interest in learning English, particularly in the early stages, is associated with physical activity. It will be noted later that in practically all the early lessons there is a close correlation between bodily action and vocal expression. The pupil is asked to do a great variety of things, and, while doing them, to tell what he is doing. The child's

natural delight in performing actions becomes attached to the expression which accompanies these actions.

(4) The satisfaction that is associated with success and the dissatisfaction that comes from failure are strong motives for perseverance until mastery is attained. When the child succeeds in correctly interpreting what he hears or reads or in accurately expressing himself, he experiences a sense of pleasure which is an incentive to further activity. Conversely, the consciousness of failure acts as a spur to continued effort till success is attained.

(5) A spirit of friendly rivalry among the pupils may be a powerful stimulus to effort. The desire to excel others in the efficient use of English has a legitimate, in fact, inevitable, place in the learning process. Of course, competition with oneself, the effort to excel one's own previous work, is a much more desirable motive, and should systematically be encouraged by the teacher. Nevertheless, friendly competition with one another in class work may be used to good effect. The resourceful teacher will be able to invent many language games involving the competitive spirit.

(6) Last, but by no means least in importance, stands the approval of the teacher as a motive for the child's effort. The teacher of inspiring personality, who has a real sympathy with children, may, by his kindly appreciation and judicious praise of successful work and by his encouragement in failure, constantly spur the pupils to greater effort and higher achievement.

2. *Reconstruction of Experience*

Referring again to *Principles of Method*, the student will recall that all growth in the three fields of knowledge, skill, and attitude is dependent upon the reconstruction of former experience. That is, all learning is a matter of response to situations, through the revival of old experiences and the recombination of these in new forms. What does this principle mean in its application to the learning of English by French-speaking pupils?

In the first place, it should be noted that the learning of a language involves two distinct, but interrelated activities—one mental and the other physical. On the one hand, there are ideas, feelings, efforts, which are purely mental; and, on the other hand, there are activities of the vocal organs, which are purely physical. In each of these fields, the process of reconstruction may be observed.

In the mental field, a single example will serve to illustrate the principle. If the teacher places a pencil in a box and asks a child, "Where is the pencil?" the child replies, "The pencil is in the box." In doing so, whether he thinks in English or in French, he has merely set up a relationship among his old ideas, *pencil, in,* and *box.* Similarly, in listening to a story told by the teacher or read from a book, he interprets, or gives meaning to, the story only as he revives former experiences and recombines them in forms suggested by what he hears or reads. The application of the principle from this standpoint is fully discussed in *Principles of Method,* and further elaboration is unnecessary here.

On the physical side, the situation is closely parallel. When the French-speaking child says *pencil,* for instance, he is merely combining in a new way certain sounds with which he is familiar from his use of his mother-tongue. In other words, his vocal organs merely recombine in a new form certain old and familiar activities. When he begins orally to construct sentences, he is again combining familiar spoken words in new relationships. When he recognizes and pronounces a word on the blackboard, his vocal organs respond to the English symbols after the manner in which they are accustomed to respond to similar French symbols, though the pronunciation may be modified by his knowledge of spoken English. Similarly, when he reads aloud from the printed or written pages, he is reconstructing old vocal movements in new combinations.

These facts should be taken into consideration by teachers in the training of French-speaking children to read and write English. It should be remembered that the pupil brings to the new task an ability to recognize and vocalize French symbols. As there is very little difference between these and the corresponding English symbols, it is obvious that the pupil has already a great fund of experiences that will be useful to him in the acquisition of English· The recognition of this fact will prevent, for instance, the mistake of beginning English reading with second-year French-speaking pupils in the same way as it is begun with first-year English-speaking pupils. The former have already acquired considerable ability in French reading and English conversation, and their experiences in these two fields will be available for necessary reconstructions in the field of English reading A realization of the fact that many of the pupils' acquisitions in French may thus be recombined in new forms to facilitate the acquisition of English will save the teacher from much needless waste of time and effort.

CHAPTER II

FIRST YEAR IN ENGLISH

THE AIM of the first year's work in English with French-speaking pupils should be to give them command of a vocabulary of three or four hundred words to express their ideas arising from common and familiar experiences. The teacher should strive from the beginning to secure accuracy in the use of the words and clear and precise pronunciation at all times. In particular, certain common mistakes, such as the omission of final *s* sounds, and the use of the *t* or *d* sound, instead of the *th* sound, should be corrected from the outset, and special drills devised to secure accuracy in such cases. At the end of the first year, the child should be able to answer and to ask, with precision and fluency, simple questions concerning familiar objects and activities of the environment.

The method adopted to attain this end during the first year should be exclusively conversational. This is, in fact, the natural method to follow with young children. No formal reading in English should be attempted at this stage. The method should be direct, that is, there should be a constant and persistent attempt to associate the idea in the pupil's mind directly with the equivalent English expression without the aid of translation. There should never be a resort to translation except in those instances where the idea cannot easily be conveyed in any other way. Fortunately, in the early work these instances will be rare. The teacher should be constantly on guard against the danger of using French too freely in the English lessons. Such a practice will assuredly result in making the pupils slow in English expression, if, indeed, they ever attain any facility at all. The reason is evident. In the direct method there is an *immediate* association between two things—the idea and the English equivalent; in the translation method there is an association among three things—the idea, the French expression, and the English equivalent. The economy of the former method is so obvious as to make its employment a mere matter of good sense.

The early lessons should invariably involve activity on the part of the pupils. They should be permitted to perform actions in connection with the objects of the environment. Children are naturally interested in activity, and in the things about them, especially in what they can *do* with these objects. In correlating the training in English with physical activities, the teacher is utilizing one of the strongest tendencies of childhood—a fact which itself contributes greatly to the success of the method.

In the presentation of the lessons, the teacher first performs the actions, expressing what he does in English. He requires the pupils to repeat the actions and the expression. Not only does he ask the pupils questions which they are required to answer, but he permits them to propose similar questions to each other. This latter phase of the method should persistently be carried out. The child's natural attitude in learning is that of a questioner; and to allow him to participate in the questioning will add greatly to the interest of the lessons, as well as increase his facility in the use of the language.

In all the work in English during the first year, the teacher will remember that the main purpose is to develop in the pupils accurate habits of oral speech. It is, therefore, essential that he should understand and apply correctly the laws of habit formation. The first of these laws is that the pupil should have a clear understanding of the idea to be conveyed and an accurate picture of the pronunciation of the words and the order of their occurrence in the expression to be learned. It is important, therefore, that the teacher should, in the first place, assure himself that the pupil grasps the meaning and hears the expression clearly. Distinct pronunciation is a prime essential on the teacher's part. He should even exaggerate the clearness of articulation in cases of particular difficulty. The second law of habit formation is that the pupil must repeat the expression attentively until he does so accurately, and must then continue the repetition until the expression has become automatic. He tries first to repeat the teacher's model, notes where he has been unsuccessful, tries again, once more compares his effort with the model, and so on until success is attained. After that, it is merely a matter of repetition until the expression is firmly established as a habit.

It is important that the answers of the pupils should be individual and not simultaneous. Where the former type of answer is required, the teacher can be sure that each pupil speaks correctly; in the latter type of answer, the teacher hears only the leaders, and many individual children may be speaking incorrectly or not at all. In large primary classes in graded schools, the teacher should divide the pupils into several groups for conversational work, in order to be sure that each child receives a fair share of attention.

There should be constant review of the work covered in former lessons. By incorporating in each new lesson much of the material that has been previously learned, there will be secured that repetition which constitutes the principal element in efficient habit formation, and which results eventually in automatic response in language.

To secure constant and systematic progress there must be daily lessons in conversational English. If possible there should be at least two lessons each day. The teacher should be able to perceive a continuous advance day by day in the pupil's ability to use the language, and should beware of the all too common fault of merely "marking time".

In the outline of the materials to be presented and the methods to be adopted, as set forth in the succeeding section of this Manual, the field to be covered has been mapped out into units. The teacher is advised to try to do one unit of work a week if possible. It may be necessary in some cases to take somewhat longer than a week for a unit, for the sake of securing thoroughness in the work; but this may be counterbalanced by taking a shorter period for other units. It must be recognized, of course, that local conditions with respect to language will sometimes determine the rate of progress. For example, in a purely French-speaking community, a longer time may be needed to establish the necessary language habits in the pupils than in a mixed community where the pupils have some contact with English outside the school. The teacher should, however, set as an objective one unit per week, and do his best to secure its realization.

While the order of presenting the units and the methods of teaching suggested in the following pages are believed to be logical and satisfactory, the teacher is not obliged to follow either the order or the methods indicated. They are illustrative rather than directive. It is quite possible that the teacher may sometimes find it desirable to adopt some other procedure with his class. However, the inexperienced teacher is advised to follow closely for the first year the plans outlined. When he has attained a fair degree of skill in the work, he may be prepared to experiment with certain modifications of the plan suggested. In any event, he should earnestly strive to develop a good technique in the presentation of the work, so that the pupils may have every opportunity to attain accuracy and fluency in the use of the language.

In conclusion, it should be pointed out that much of the most useful work in conversational English may be done incidentally and in connection with the ordinary routine of the school. The pupils may acquire a considerable stock of words if the teacher gives class directions in English. The use of English in calling the pupils to class and dismissing them, in giving simple commands, and in greeting them in the morning and bidding them farewell in the evening, will accustom their ears to the expressions, and soon will give the ability to use them. It is suggested that, as a means of adding to the pupils' vocabulary, the teacher should adopt the systematic practice of giving school directions in English during half of each school day.

FIRST UNIT

MATTER TO BE TAUGHT

Verbs —Walk, run, jump, sit, stand, turn.
Pronouns —I, we, you.

Questions—What do I (we, you) do?
Answers —I (we, you) walk (run, jump, sit, stand, turn).

METHOD OF PROCEDURE

1. (1) The teacher walks across the room and says, "I walk", several times. To be sure that the pupils understand, he may give the equivalent French expression. He then takes several pupils in turn and walks with them, requiring each to say, "I walk". Incidentally he introduces the command, "Say that", through the French equivalent.

(2) The teacher points to a pupil and says, "Walk", giving the command in French if necessary. The pupil walks, and is required to say, "I walk". Each child is given the command in turn, performs the action, and makes the statement.

(3) "I run" and "I jump" should be treated similarly in the same lesson, the pupils in all cases being required to perform the action and to say what they do.

2. In the second lesson, the forms already learned are repeated, and the forms, "I sit", "I stand", "I turn", are taught in the same way.

3. In the third lesson, the teacher requires several pupils to walk with him, and, making a gesture to include all, says, "We walk", giving if necessary at the same time the parallel French expression to insure understanding. The pupils are required to repeat, "We walk", making a suitable gesture while performing the action. The expressions, "We run", "We jump", "We stand", "We sit", "We turn", are treated in a similar manner.

4. The teacher says to a pupil, “Walk”. The pupil performs the action and says, “I walk”. Pointing to him and addressing him, the teacher says, “You walk”, with the French equivalent if necessary to a proper understanding. Several pupils together are then asked to walk, and while doing so they say, “We walk”. Pointing to them and addressing them, the teacher says, “You walk”. Then a pupil walks, and the other pupils addressing him say, “You walk”. Several pupils walk, and the others make the statement. The other verbs, *run, jump, stand, sit, turn,* are dealt with similarly.

It is important that the pupils should understand that *you* is used in addressing either one person or more than one.

5. The teacher may now introduce the questions, “What do I (we, you) do?” Walking across the room, he asks, “What do I do?” repeating the form several times with the French equivalent, and being careful to articulate the English question very clearly. The pupils respond, “You walk”. Other actions are performed by the teacher, followed always by the question, “What do I do?” and the pupils reply, “ You run, (jump, stand, sit, turn)”.

Then individual pupils are permitted to perform the actions and to ask the question, “What do I do?” while the other pupils give the appropriate reply.

6. The questions, “What do we do?” and “What do you do?” may be taught in a similar way.

(1) For the former, the teacher takes several pupils and walking with them across the room asks, “What do we do?” using at the same time the equivalent form in French. The pupils make the proper reply. The

other actions are likewise performed, and the correct responses secured. Individual pupils are then permitted to ask the question, and other pupils to answer.

(2) To teach the latter question, the teacher asks a pupil to walk, and then asks, "What do you do?" together with the French form of the question. Other actions are performed, and the same question is asked and answered. Then several pupils together are required to walk, and the question, "What do you do?" is dealt with in a similar way. As before, individual pupils are allowed to propose questions for the various actions performed.

It will be noted that French is somewhat frequently used in this first unit of work. This seems unavoidable, because the pupils are entirely lacking in English vocabulary, and hence cannot be made to understand what is required without undue waste of time and effort. However, the necessity for the use of French in this conversational work should gradually disappear as the pupils acquire a stock of English words. Hence, while the teacher need not hesitate in the early stages to use French for the sake of quick and clear understanding by the pupil, he should decrease its use day by day, until practically the whole lesson is conducted in English. In any event, the greatest care should be exercised not to permit the lesson to become one in mere translation.

SECOND UNIT

MATTER TO BE TAUGHT

Verbs —Repetition of those in First Unit. *Hop* and *skip* may be added.

Pronouns —He, she, they.
Questions—What does he (she) do? What do they do?
Answers —He (she) walks (runs, jumps, sits, stands, turns, skips, hops). They walk (run, jump, sit, stand, turn, skip, hop).

METHOD OF PROCEDURE

1. Review the work of the First Unit, having pupils perform the actions, ask the questions, and give the answers that have already been learned. They should be able to make eighteen statements and to ask three questions.

2. The teacher requests a boy in the class to walk. As he does so, the teacher points to him, and, addressing the other pupils, says, "He walks", insuring understanding by using the French equivalent if necessary. Individual pupils are required to repeat the statement in response to the teacher's request, "say that". Other statements, "He runs, (jumps, stands, sits, turns, hops, skips)", are secured in the same way. The teacher requires the pupils to sound distinctly at all times the initial *h* in *he* and the final *s* of the third singular verbs, both of which sounds they are likely to ignore if not carefully watched.

3. The teacher again asks a boy to walk, and speaking to the other pupils asks, "What does he do?" The procedure is exactly the same as in the case of similar questions in the First Unit. The pupils answer the teacher's question in connection with the various actions performed, and later are permitted to ask the questions themselves.

4. Asking a girl to perform the actions, and following a similar procedure, the teacher may present the

statements, "She walks (runs, jumps, stands, sits, turns)", and the question, "What does she do?" The method need not be illustrated further; the teacher will be able to follow exactly the plan illustrated in the preceding paragraph.

5. The plan for teaching "They walk (run, jump, stand, sit, turn)" will also be obvious. The teacher requires several children of both sexes to walk together, and, pointing to them and addressing the others, he says, "They walk". The other pupils, after the manner illustrated above, are required to give answers to the question, "What do they do?" in connection with all the actions whose names are already known. The question itself should, of course, be used also by the pupils.

If the materials of the first two Units have been carefully taught, the pupils will be fairly on the way to overcome two of the chief difficulties in the acquisition of English by French-speaking children, namely, (*a*) the personal and demonstrative pronouns, and (*b*) the pronunciation of the third singular present tense forms of English verbs.

THIRD UNIT

MATTER TO BE TAUGHT

Nouns —Door, window, stove, desk, table, blackboard.

Preposition —To.

Question —Show me.

Answers —I (you, we, they) walk (run, jump, hop, skip, turn) to the door (window stove, desk, table, blackboard).
He (she) walks (runs, etc.) to the door (window, etc.)

Incidental —Class directions—Turn. Stand. Walk to the blackboard. Walk to your seat.

METHOD OF PROCEDURE

The nouns selected to be taught are names of outstanding objects in the classroom, and are chosen because they can be used along with statements taught in the two preceding units of work. The teacher may also teach the names of other objects, such as *bookcase, cupboard, phonograph, organ, piano,* if these happen to form part of the classroom equipment The greater the number of such conspicuous objects that are used, the greater the variety of statements that can be obtained.

1. Pointing out the objects in pairs, the teacher says, "The door", "The window", several times, asking the pupils for the French equivalents if there is any possibility of misunderstanding. The pupils are required to repeat the names until they can pronounce them correctly. Then the teacher says, "Show me the door", at the same time giving the command in French. The pupil points it out and is required to say, "The door". While it is usually desirable to have the pupils answer in complete sentences, it would be rather too much to expect them at this stage to say "This is the door", or "Here is the door". These statements will be taught later. At this point it will be sufficient for the pupils to say merely, "The door", "The window", "The desk", "The table", etc., in reply to the direction.

When they know the names of the objects selected, individual pupils should be allowed to question the class: "Show me the desk, Alice"; "Show me the stove, Joseph"; etc. The pupils indicated will point out the objects and name them.

2. Performing the appropriate action, the teacher says, "I walk to the door", "I walk to the window", "I walk to the stove". Pointing to a pupil, he says, "Walk to the door". While doing so, the pupil is asked, "What do you do?" Other pupils are asked to walk to the window, to run to the stove, to jump to the table, to hop to the blackboard, etc., and to tell in each case what they do.

3. The teacher performs various actions and asks the pupils, "What do I do?" They reply, "You walk to the blackboard", "You run to the table", etc.

4. Taking several pupils and performing the actions along with them, he asks these pupils, "What do we do?" obtaining the answers, "We hop to the door", "We skip to the stove", etc.

5. Requiring individual pupils to perform particular actions, the teacher asks the others, "What does he do?" "What does she do?" "What do they do?" The pupils reply, "He runs to the window", "She hops to the door", "They turn to the blackboard", etc.

6. The spirit of competition and play may be introduced into these exercises by turning them into a game. For instance:

(1) Individual pupils may be permitted to perform all the actions that they can describe, and the teacher may record the number done and correctly expressed.

(2) While performing the various actions, one pupil may be allowed to put the question, "What do I do?" to

the other pupils. Records of correct answers may be kept by the teacher.

(3) One pupil may perform the actions, a second pupil may put the question, "What does he (she) do?" to the others, and the teacher may as before keep a record of the correct answers.

In competitions of this kind, the teacher may state which pupil has done the best work, but all pupils who have made a real effort to do well should receive commendation.

7. It is not too early to give simple class directions in English. The directions, "Turn", "Stand", "Walk to the blackboard", follow naturally upon the lessons taught up to this time. In calling the pupils to class, English should frequently be used, and the pupils should be permitted to say what they are doing: "I (we) turn", "I (we) stand", "I (we) walk to the blackboard". The direction, "Walk to your seat", and the reply, "I walk to my seat", involve a little difficulty in connection with the possessive adjectives, *your* and *my*, but this will be quickly overcome after a few repetitions.

FOURTH UNIT

MATTER TO BE TAUGHT

Nouns —Teacher, boy, girl, chair, seat, wall, floor.
Prepositions —At, on.
Questions —What does the teacher (the boy, the girl) do?

Answers —I (you, we, they) stand (sit) at the door (window, stove, blackboard, desk, table, wall).
He (she, the teacher, the boy, the girl) stands (sits) at the door (window, stove, blackboard, desk, table, wall).
I (you, we, they) sit on the chair (seat, floor, desk, table).
He (she, the teacher, the boy, the girl) sits on the chair (seat, floor, desk, table).

Incidental —What is your name? My name is........
Count to five.

METHOD OF PROCEDURE

1. The nouns are taught in a manner similar to that described for teaching the nouns in the Third Unit.

2. Standing in various places, the teacher says, "I stand at the window", "I stand at the door", "I stand at the blackboard", etc., emphasizing the new word *at*. Then addressing pupils in turn he says, "Stand at the door". "What do you do?" " Stand at the stove, at the window, at the blackboard, at the desk", etc. "What do you do?"

3. Standing in the different positions, the teacher asks, "What do I do?" and the pupils reply, "You stand at the door, at the window, at the stove", etc.

4. "We (they) stand at the window (door, etc.)" and "He (she) stands at the window (door, etc.)" will be taught in the same manner as that described in former units of work.

5. At this stage it will not be necessary to describe in detail the method of dealing with the statements: "I (you, we, they) sit on the chair (seat, floor, etc.)", "He (she) sits on the chair (seat, floor, etc.)". The teacher, following suggestions already given, will have no difficulty with these.

6. So also with regard to the use of, "The teacher", "The boy", "The girl", as subjects of similar statements. The pupils will readily substitute these for *he* and *she* in the sentences already learned. "The teacher (boy, girl) stands at the door (window, desk, blackboard, stove, etc.)", "The teacher (boy, girl) sits on the chair (seat, floor, desk, etc.)".

7. Pupils should be taught early to answer the question, "What is your name?" It should be approached through the French, and the reply, "My name is..........." should be repeated at intervals till it becomes automatic.

8. One of the easiest and most delightful things for French-speaking children to learn is to count in English. In this unit of work, teach counting to five through the French and through the use of objects—blocks, pennies, books, pencils, boys, girls, etc.

FIFTH UNIT

MATTER TO BE TAUGHT

Verbs—Go, come.
Questions and Answers:

Where are you? I am at the door (window, desk, etc.).

Where am I? You are at the blackboard (desk, door, etc.).

Where are we (they)? We (they) are at the door (window, desk, etc.).

Where is she, (the teacher, the boy, the girl)? He (she, the teacher, etc.) is at the blackboard (stove, desk, etc.).

Incidental—Count to ten. How old are you? I am six years old.

METHOD OF PROCEDURE

1. *Teacher* (performing the actions)—I go to the door. I go to the window. I go to the blackboard. (Emphasize *go* and give the French expression if necessary.)

Albert, go to the door. What do you do?

Albert —I go to the door.

Teacher —Alice, go to the window (desk, blackboard, table, stove). What do you do?

Alice —I go to the window (desk, blackboard, etc.). Many other pupils perform similar actions and tell what they do.

Teacher (again performing actions)—What do I do, Charles?

Charles —You go to the door (window, desk, etc.). Several other pupils are required to answer similarly.

Teacher (taking several children and going with them to various objects)—What do we do?

Pupils —We go to the blackboard (desk, stove, etc.).

Teacher —Joseph, go to the door. Louise, what does he (Joseph) do?

Louise —He (Joseph) goes to the door.
Similarly with other actions
Teacher —Louise, go to the window? What do you do? Albert, what does she (Louise) do?
Albert —She (Louise) goes to the window.

Individual pupils should now be allowed to give directions and ask questions, as follows:

Rose (going in succession to the door, window, desk, etc.)—What do I do?
Albert —You go to the door.
Louise —You go to the stove, etc.
Alice —Joseph, go to the window. What do you do?
Joseph —I go to the window.
Alice —Joseph, go to the door. Louise, what does he (Joseph) do?
Louise —He (Joseph) goes to the door.

Similarly, until as many pupils as possible have had opportunity to direct and question.

2. *Teacher* (walking from another part of the room towards the desk, table, blackboard, or stove, where the pupils are gathered)—I come to the desk, (table, blackboard, stove, etc.). (Emphasis on *come,* with the French equivalent if necessary).

Teacher (having sent Alice to the back of the room) —Alice, come to the desk, (table, stove, blackboard, etc.). What do you do?
Alice —I come to the desk, (table, stove, blackboard, etc.).
Teacher (coming to the blackboard)—What do I do, Rose?
Rose —You come to the blackboard.
Teacher —Rose, go to the stove. What do you do? Come to the desk. What does Rose do, Alice?

Alice —She (Rose) comes to the desk, etc.

Now the pupils are permitted to direct and question each other.

Joseph —Alice, go to the door. What do you do? Come to the blackboard. What do you do? Come to the desk. Louise, what does Alice do? Alice and Rose, come to the table. Joseph, what do they do? etc.

3. *Teacher* (going to the door)—I go to the door. I am at the door. (Going to the desk)—I go to the desk. I am at the desk. I go to the blackboard, (window, stove, etc.). I am at the blackboard, (window, stove, etc.).

Teacher —Alice, go to the door. What do you do? Where are you? (For the latter question, use the French form for explantation.)

Alice —I go to the door. I am at the door.

Teacher —Joseph, go to the window. What do you do? Where are you?

Joseph —I go to the window. I am at the window.

Teacher (going to the blackboard)—Where am I, Albert? (Going to the stove)—Where am I, Charles?

Albert —You are at the blackboard.

Charles —You are at the stove.

Teacher —Charles, come to the stove. (Speaking to the others)—He (Charles) is at the stove —Alice, go to the window. (Speaking to the others)—She (Alice) is at the window. Rose, where is Charles?

Rose —He (Charles) is at the stove.

Teacher —Louise, where is Alice?

Louise —Alice is at the window, etc.

The statements, "We (they) are at the door, (window, stove, blackboard, etc.)", should be taught in a similar way.

Again, individual pupils should be permitted to give directions and ask questions:

Charles —Albert, go to the door? What do you do? Where are you? Come to the desk? What do you do? Where are you? Where am I, Albert? Where are we, Alice? Rose, where is Albert? Louise, where is Rose? etc.

4. Counting should be continued to ten in the same manner as it was begun in the preceding unit of work.

5. The question, "How old are you?" naturally follows this lesson. It will be introduced through the French equivalent. Care must be taken to require the correct English idiom in reply, "I am six years old", and not to permit a literal translation of the French idiom.

SIXTH UNIT

MATTER TO BE TAUGHT

Verbs —Present progressive forms of verbs already learned.

Questions —What am I doing? What are you (we, they) doing? What is (he, she, the boy, the girl, the teacher) doing?

Answers —I am walking (running, sitting, standing, jumping, hopping, skipping, turning).

You (we, they) are walking (running, etc.). He (she, the boy, the girl, the teacher) is walking (running, etc.) to the door (window, desk, etc.).

Incidental —Questions by pupils—How old am I? How old are you? How old is he (she, Albert, Alice)?

METHOD OF PROCEDURE

Since the verb forms, *am, is,* and *are,* have been learned in the work of the preceding unit, the pupils will have little difficulty in mastering the progressive forms of the verbs learned during the work of the earlier units.

1. *Teacher* (walking across the room)—I am walking. (Sitting on a chair)—I am sitting. (Running to the door,—I am running. etc. Joseph, walk to the door. What are you doing? Alice, run to the window. What are you doing? Louise, sit on the chair. What are you doing?

Joseph —I am walking.
Alice —I am running.
Louise —I am sitting.

2. *Teacher*—Louise, run to the desk. You are running. Rose, walk to the door You are walking. Albert, sit on the chair. You are sitting, etc.

Teacher (walking)—What am I doing Joseph? (Sitting)—What am I doing, Louise?
Joseph —You are walking.
Louise —You are sitting, etc.

3. *Teacher* (walking with several pupils)—We are walking. (Running)—We are running, etc. What are we doing?

Pupils —We are walking. We are running, etc.
Similarly with other actions

4. *Teacher* (speaking to several pupils)—Walk to the door. (Speaking to the others)—They are walking. What are they doing?
Pupils —They are walking.
Similarly with other actions

5. *Teacher*—Albert, run to the blackboard. (Speaking to the others)—He is running. Alice, walk to the desk. (Speaking to the others)—She is walking. Joseph, jump to the stove. Louise, what is he doing?
Louise —He is jumping.
Teacher —Alice, hop to the window. Joseph, what is she doing?
Joseph —She is hopping, etc.

6. The pupils may also be required to combine with these statements the phrases learned in a previous unit, namely, *to the door* (*window, desk, etc.*), *on the chair* (*floor, seat, etc.*), *at the window* (*blackboard, desk, etc.*).
Teacher —Joseph, run to the window. What are you doing?
Joseph —I am running to the window.
Teacher (walking to the blackboard)—What am I doing, Alice?
Alice —You are walking to the blackboard.
Teacher —Louise, go to the door. What is she doing, Albert?
Albert —She is going to the door.

And so with many exercises. A great deal of valuable practice in language may be given in this connection by the resourceful teacher.

7. Finally, do not neglect to give the pupils oppor-

tunity to give directions and ask questions This will prove to be the most enjoyable and profitable part of the lesson.

Rose —Louise, run to the window. What are you doing?
Louise —I am running to the window.
Rose (sitting)—What am I doing, Louise?
Louise —You are sitting on the chair.
Rose —Joseph, go to the blackboard. What is Joseph doing, Albert?
Albert —He is going to the blackboard.
Rose —Louise, walk to the stove? What is Louise doing, Charles?
Charles —She is walking to the stove.
Rose —Louise, come to the desk? What is she doing, Alice?
Alice —She is coming to the desk.
Rose (performing various actions)—What am I doing?
Charles —You are standing at the stove.
Albert —You are sitting on the floor.
Joseph —You are hopping to the stove, etc.

8. The method of carrying out the incidental work (questions by pupils "How old am I?" "How old is he?" etc.) will be so obvious as to require no further illustration.

SEVENTH UNIT

MATTER TO BE TAUGHT

Nouns —Book, pencil, pen, ruler, chalk, box, bell, bottle, ink, paper, clock, picture, ceiling, map, basket, calendar, shelf, brush, pail, water, fire, knife, scissors, stick, pointer.

Questions and Answers:
—What is this? It is a book (pencil, pen, etc.). Is this a book? Yes, it is a book. No, it is not a book; it is a box. Show me a book. This is (here is) a book. Show me a clock. That is (there is) a clock.

Incidental —I live in Ottawa. I live on Rideau St., Ottawa. I live in Russell Township.

METHOD OF PROCEDURE

1. In the first lesson in this unit of work, the pupils should learn as many of the names of objects in the classroom as possible. The teacher points to the objects one at a time, or perhaps in pairs, names them several times—*a book, a pencil, a pen,* etc.—and requires pupils to point them out and name them. Five or six words should easily be learned in one lesson.

2. In the second lesson, the teacher, using the same objects as were taken in the first lesson, introduces the question, "What is this?" and the answer, "It is a book". At this stage, it will scarcely be necessary to use the French forms, but, if there is any danger of not understanding, they may be introduced. Note that the correct answer to the question is, "It is a book", not, "This is a book".

3. In the third lesson, five or six more names may be learned and used with similar questions and answers.

4. More names should be taught in the next lesson, together with the question, "Is this a book?" and the answers, "Yes, it is a book", and, "No, it is not a book, it is a box".

5. In the final lesson of this unit, the direction, "Show me", which was introduced in the third unit, may again be employed, but, in this case, with full statements for response.

Teacher —Show me a book. (Pointing to a book near at hand)—This is a book. Joseph, show me a pencil.

Joseph —This is a pencil.

Teacher —Albert, show me a box.

Albert —This is a box, etc.

Teacher —Show me a clock. (Pointing to the clock some distance away)—That is a clock. Louise, show me a picture.

Louise (pointing to a picture on the wall)—That is a picture, etc.

If the pupils have difficulty in distinguishing *this* from *that*, the parallel French words may be referred to.

The equivalent answers, "Here is a book", and "There is a clock", may be taught immediately afterwards, the teacher drawing attention to the parallel French forms.

Again the teacher is reminded that the pupils should be allowed to give the directions and ask the questions.

6. The incidental work should be taught, as before, through French, and through frequent repetition of the English forms.

EIGHTH UNIT

MATTER TO BE TAUGHT

Verbs —Take, have, has.
Questions and Answers:
—Take a book. What do you do? I take a book. What do I (we, they) do? You (we, they) take a book. What does he (she) do? He (she) takes a book. What have you (I, we, they)? I (you, we, they) have a book. What has he (she)? He (she) has a book.
Incidental —Count to twenty.

METHOD OF PROCEDURE

1. *Teacher* (picking up several objects in turn)—I take a book. I take a pen. I take a pencil, etc. The equivalent French expression may be given to avoid misunderstanding. Albert, take a box. What do you do?

Albert —I take a box.
Teacher —What does Albert do, Rose?
Rose —He takes a box.
Teacher —Louise, take a ruler. What do you do?
Louise —I take a ruler.
Teacher —Joseph, what does she do?
Joseph —She takes a ruler.
Teacher —What do I do, Charles?
Charles —You take a brush.
Teacher —Albert and Joseph, take a pencil. What do you do?
Albert and Joseph—We take a pencil.
Teacher —What do they do, Charles?
Charles —They take a pencil.

Teacher —Alice, ask the questions?
Alice (taking a book)—What do I do, Louise? Rose, take a pencil. What do you do? What does Rose do, Albert? etc.

2. The progressive forms, *am taking, are taking,* and *is taking,* may be dealt with in the same way.

3. *Teacher* (taking a pencil)—I take a pencil. I have a pencil. I take a book. I have a book, etc. Joseph, take a pen. What have you?

Joseph —I have a pen.
Teacher —Albert, take a paper. What have you?
Albert —I have a paper. (Similarly with several other pupils)
Teacher (taking a ruler)—Joseph, what have I?
Joseph —You have a ruler. (Similarly with several other pupils)
Teacher —Alice and Albert, take a paper. What have you?
Alice and Albert —We have a paper.
Teacher —What have they, Rose.
Rose —They have a paper.
Teacher —What has Alice?
Joseph —She has a paper.
Teacher —What has Albert?
Charles —He has a paper. (Similarly with several others)
Teacher —Louise, ask the questions.
Louise (taking a box)—Alice, what have I? Rose, take a book. What have you? Joseph, what has Rose? Albert and Alice, take a pencil. What have you? What have they, Charles? What has Albert? What has Alice?

4. Counting in English should be continued incidentally. If pupils can count to twenty in French, they may easily be taught to do so in English. In fact, the number vocabulary in English may follow very closely upon the number vocabulary in French.

NINTH UNIT

MATTER TO BE TAUGHT

Prepositions —On, in, under, beside, behind, in front of, before, near, above, below, between, through.

Verbs —Put (place).

Questions and Answers:

—Where is the pencil? The pencil is in (on, under, beside, behind, in front of, before, near) the box. Stand beside (behind, in front of, before, near) the chair. What do you do? I stand beside the chair. What do I (we, they) do? What am I (are we, are they) doing? What does he (she) do? What is he (she) doing? Put the pencil in (on, under, beside, through) the paper. What do you do? Where is the pencil? Put the pen between the box and the book. What do you do? Where is the pen? Sit on the chair (floor, seat). What do you do? What are you doing? Where are you?

Incidental—Greetings:

—Good morning, Miss Brown (Mr. Black). Good afternoon (evening), Miss Brown (Mr. Black). Good morning (afternoon, evening), Sir. Good-bye, Sir.

METHOD OF PROCEDURE

1. The teacher gathers several objects about him and has the pupils name them—pencil, pen, book, box, ruler, basket, bottle, chair, etc.

2. *Teacher* (arranging the objects appropriately)—The pencil is *on* the book. The book is *on* the chair. The ruler is *on* the desk. Where is the pencil? (Use the French form of the question if necessary.)

Pupil —The pencil is on the book.
Teacher —Where is the box?
Pupil —The box is on the chair.
Teacher —Where is the ruler?
Pupil —The ruler is on the chair.

3. The other prepositions may be taught in a similar way.

4. The prepositions may be combined with verbs already known, the pupils performing the actions and stating what they do.

Teacher —Stand behind (beside, in front of, before, near) the chair (table, blackboard, door, stove, etc.). What do they do?
Pupil —I stand behind the chair.
Teacher —What are you doing?
Pupil —I am standing behind the chair.
Teacher —What does he (she) do? What is he (she) doing? etc.

Pupil —He (she) stands behind the chair. He (she) is standing behind the chair.

Similarly, with other verbs. For instance—Sit on the chair (seat, platform, floor, bench). Sit beside (behind, in front of, before, near, under) the table. Walk (run, jump, hop, skip) through the door. What do you do? What are you doing? What do I do? What am I doing? What does he (she) do? What is he (she) doing?

5. Allow individual pupils to give the directions to the others and to ask the questions.

6. *Teacher* (suiting the action to the word)—I put the pencil on the book. I put the box on the chair. I put the bell under the table. Albert, put the book on the floor. What do you do?

Albert —I put the book on the floor.

Teacher —Joseph, put the paper in the basket. What do you do?

Joseph —I put the paper in the basket.

Teacher (performing an action)—What do I do, Alice?

Alice —You put the pencil through the paper.

Teacher —Rose and Charles, put the book under the table. What do you do?

Rose and Charles —We put the book under the table.

Teacher —Albert, what do they do?

Albert —They put the book under the table.

Teacher —What does Rose do? What does Charles do?

Alice —She puts the book under the table. He puts the book under the table.

Many other directions are given, and the pupils are required to state what is done.

7. Practice may similarly be given in the use of the progressive forms, *am putting, are putting, is putting,* by proposing the questions—"What am I doing?" "What are we (you, they) doing?" "What is he (she) doing?"

8. Individual pupils are permitted as usual to give directions and to ask questions.

9. Forms of greeting may be taught incidentally, and practised in a natural way. For instance, in the morning, at the assembling of school, the pupils may be taught to say, "Good morning, Miss Brown (Mr. Black)". Similarly, at dismissal, they may be required to say, "Good afternoon (evening), Miss Brown (Mr. Black)". When a visitor is introduced, the pupils may be trained to say, "Good morning (afternoon), Sir", and when he leaves, "Good-bye, Sir".

TENTH UNIT

MATTER TO BE TAUGHT

Adjectives of Colour:

—Red, blue, yellow, green, black, white, gray, orange, purple, pink, brown.

Questions and Answers:

—What colour is the book? The book is red. Show me the blue pencil. Here is the green pencil. Take the brown box. I take the brown box. Put the black pen on the chair. I put the black pen on the chair. The questions, What do I (we, you, they) do? What does he (she) do? What am I doing? What are we (you, they) doing? What is he (she) doing? may be repeated in connection with all the actions performed during the work of this unit.

Incidental —Count to thirty.

METHOD OF PROCEDURE

1. The teacher should make an extensive collection of various kinds of objects of different colours, for example, blocks, crayons, ribbons, folding papers, pencils, books, etc. He should make small squares on the blackboard and fill them in with crayons of various colours. Colour charts, which may be procured at any paint shop, will also be useful.

The teacher should be sure that the pupils can distinguish the various colours and know their names in French.

2. The colour names can perhaps most easily be taught from coloured squares on the blackboard. Pointing to the red square, the teacher says, "red", and requires the pupils to repeat. Similarly with blue, yellow, white, etc., coming back repeatedly to those already taught. Drill may be secured:

(1) By pointing promiscuously to the squares and asking, "What colour is this?"

(2) By requesting the pupils to point out particular squares in response to the request, "Show me the red square", "Show me the white square", etc.

(3) By having groups of two or three pupils at a time come to the blackboard with pointers, and see which will be first to find the colours proposed by the teacher.

3. Having thus impressed upon the pupils the names of the colours, the teacher should now proceed to the various collections of objects for further tests in distinguishing colours and further exercise in language.

There are two types of sentences that the pupils should learn in this connection—"That paper is red", and, "That is a red paper". In the first, the colour adjective is obviously a subjective complement, and, in the second, an attributive modifier.

1. *Teacher* (showing a red folding paper)—What colour is this paper? This paper is red. (Similarly with white and yellow papers)

Teacher (showing a red paper)—What colour is this paper, Albert?

Albert —That paper is red. (Note the change from *this* in the teacher's question to *that* in the pupil's answer—a distinction that was learned in a previous unit.)

Teacher (showing a blue paper)—What colour is this paper, Alice?

Alice —That paper is blue. (Similarly with several others)

Teacher —Joseph, ask the questions.

Joseph (showing a green paper)—What colour is this paper, Charles? etc.

Further drill of a similar kind with pencils, books, ribbons, crayons, blocks, etc.

2. *Teacher* (pointing to a blue pencil)—This (that) is a blue pencil. Show me a red book. This (that) is a red book. Louise, show me a black pencil.

Louise —This (that) is a black pencil.

Teacher —Show me a yellow block, Charles.

Charles —This (that) is a yellow block.
Similarly with many other objects

Teacher —Rose, ask the questions.

Rose —Show me a red ribbon, Alice. Show me a brown pencil, Joseph. Show me a gray crayon, Louise, etc.

3. Give pupils similar practice with the verb *take*, giving such directions as, "Take a blue paper, Alice". "What do you do?" "What does she do, Albert?" "What do I do?" "Take a red block, Joseph". "What are you doing?" "What is he doing, Rose?" "What am I doing?" etc.

4. A great deal of useful and interesting practice may be secured with the verbs *put* or *place*. For instance, such directions and questions as the following may be given:

"Put the red pencil on the chair, Albert". "What do you do"? "What does he do"? "Put the yellow paper in the blue book, Alice". "What does she do"? "Put the brown pencil under the black box". "What do you do?" "What does he (she) do?" Put the orange ribbon beside the blue pencil". "What are you doing?" "What is he (she) doing?" "Put the yellow pencil between the brown box and the red book". "What do you do?" "What does he do?"

Have the individual pupils give the directions and ask the questions.

5. Counting should be continued by means of objects up to thirty.

ELEVENTH UNIT

MATTER TO BE TAUGHT

Nouns —Man, woman, father, mother, brother, sister, horse, cow, sheep, pig, dog, cat.

Plurals —of nouns already learned.

Questions and Answers:

—Show me two books (pens, boxes, pencils, etc.). Here are two books (pens, boxes, etc.). Count five boys (girls). What do you do? How many blocks have I (we, you, they)? I (we, you, they) have four blocks. How many pencils has he (she)? He (she), has three pencils. How many (dogs, cats) have you? How many horses (cows, sheep, pigs) has your father? How many brothers (sisters) have you (has he, has she)? etc.

METHOD OF PROCEDURE

1. The new nouns should be taught by means of pictures. Six may be taught in each lesson. The pupils' knowledge of the names may be tested by such questions as, "Show me the man". "Who is this?" "What is this?"

2. *Teacher* (holding up alternately one object and several objects)—I have one book. I have two books. I have one pencil. I have three pencils. I have one box. I have two boxes. The teacher should exaggerate the final *s* sound in the plural nouns, since French-speaking children, following the analogy of their own language, are inclined to drop this final sound.

Teacher —Albert, take one block. What have you? Take four blocks. What have you?

Albert —I have one block. I have four blocks.

Teacher —Joseph, what has Albert?

Joseph —He has one block (four blocks).

Teacher —Alice, show me one book. Show me two books.

Alice —Here is one book. Here are two books.

Teacher —Louise, put one pencil on the chair. Put two pencils on the chair.

Louise —I put one pencil (two pencils) on the chair.

Teacher —What does she do, Rose?

Rose —She puts one pencil (two pencils) on the chair.

Teacher —What do I do, Albert?

Albert —You put one paper (six papers) in the basket. Now have the pupils give directions and ask questions.

3. *Teacher*—Joseph, take four books. How many books have you? (Ask the question in French if necessary.)

Joseph —I have four books.

Teacher —Albert, take four blocks. How many blocks have you? How many blocks has he, Alice?

Alice —He (Albert) has four blocks.

Teacher —How many pens have I, Rose?

Rose —You have six pens.

Pupils now do the directing and questioning.

4. *Teacher* (placing four papers on the desk)—How many papers do you see, Charles?

Charles —I see four papers on the desk.

Teacher —How many books do you see on the table, Rose?

Rose —I see six books on the table.

Similarly, get such statements as: You see three blocks in the box. We (they) see four pencils on the chair. He (she) sees two papers under the table, etc.

5. Have the pupils count the boys and the girls in the class and in the school, and tell how many. At this stage accept such answers as: "Three boys (four girls) are in the class".

6. Such questions as: "How many brothers (sisters) have you (has Alice, has Joseph)"? "How many dogs (cats) have you?" "How many horses (cows, sheep, pigs) has your father?" may be dealt with in a similar manner. The teacher will easily invent a great many useful and interesting language exercises following the examples already given in this unit of work.

The children will be delighted to ask each other questions of a similar kind.

TWELFTH UNIT

MATTER TO BE TAUGHT

Nouns —School, yard, fence, gate, road, street, sidewalk, tree, field, grass, pump, well, flag, flagpole.

Verbs —Look, see.

Questions —Look through the window (door). What do you do? What do you see? I see the yard (fence, gate, road, street, etc.). What do I (you, they) see? You (we, they) see the yard (fence, etc.). What does he (she) see? He (she) sees the fence (gate, well, etc.). Look at the field (street, flagpole, fence). What do you see? I (we, they) see the grass in the field (a tree at the fence, etc.).

Incidental —Good morning. How are you this morning? I am well, thank you. How are you?

METHOD OF PROCEDURE

1. The nouns will be taught five or six at a time, in the same way as before, from the actual objects as seen from the school window, or from pictures if this is not feasible. The pupils should point to the objects or pictures and name them—the fence, the gate, the yard, a tree, a field, etc.

2. *Teacher*—Show me the fence (the gate, the road, the field, the grass, a tree, the road, the street, etc.).

Pupil —This (that) is the fence (the gate, the road, etc.). Here (there) is the fence (the gate, the road, a tree, etc.).

Teacher —Where is the tree (grass, fence, gate, bird, horse, dog, automobile, man, etc.)?

Pupils —The tree is at the gate. The grass is in the yard. The gate is at the sidewalk (road). The bird is in the tree. The horse is in the field. The man is on the street. The dog is beside the man, etc.

3. *Teacher* (going to the window)—I look through the window. I see the yard. What do I do? What do I see?

Pupil —You look through the window. You see the yard.

Teacher —Albert, look through the window. What do you do? What do you see?

Albert —I look through the window. I see the fence.

Teacher —What does Albert do, Joseph? What does he see?

Joseph —Albert (he) looks through the window. He sees the fence.

Teacher —Louise, look through the door. What do you do? What do you see?

Louise —I look through the door. I see the gate.

Teacher —What does Alice do, Charles? What does she see?

Similarly, with several other pupils. The teacher then requires individual pupils to give similar directions to the others and to ask the questions.

4. Teacher—I look at the desk. I see a book (box, ruler, paper, bottle, pointer) on the desk. Albert, look at the table. What do you do? What do you see?

Albert —I look at the table. I see a pencil, (pen, book, etc.) on the table.

Teacher —What does Albert do? What does he see? etc.

Teacher —Alice, look at the street? What do you see?

Alice —I see a sidewalk on the street.

By asking similar questions, secure such answers as: I see a tree at the gate. I see the grass in the field. I see the boy in the yard. We see a fence at the street. You see a pump at the well. He (she, Charles, Rose) sees a flag on the flagpole (a girl at the gate, a tree by the fence, the grass in the yard, etc.).

As before, the pupils themselves are allowed to ask one another the same questions.

5. The morning greetings suggested under incidental work may be taught by giving the French equivalents. If practised in the mornings at the opening of school, the pupils will soon acquire the forms.

THIRTEENTH UNIT

MATTER TO BE TAUGHT

Possessives —My, your, our, his, her, their, the boy's, the girl's, Albert's, Rose's.

Verbs —Open, close.

Questions and Answers:

—Show me (my, your, his, her) Albert's book (pen, pencil, desk, seat). This is (Here is) your (my, his, her) book. Take my (your, his, her) book (pencil, box, pen). What do you do? What do I do? What does he (she) do? Put my (your, his, her, Joseph's) book (pencil, pen, box) on (under, beside, behind) the table. What do you do? What do I do? What does he (she) do? Where is your book? etc. Open your book (your box, the window, the door). Close your book (your box, the window, the door). What do I (you, we, they) do? You (I, we, they) open (close) your (my, our, their) book (books). What does he (she) do? He (she) opens (closes) his (her) book (box), etc. Whose pencil (book, box, pen, desk, seat) is this? It is my (your, her, his, the boy's, the girl's, Albert's, Rose's) pencil (book, box, pen, desk, seat). Whose pencils (books, boxes, pens) are these? They are our (your, their) pencils, etc.

METHOD OF PROCEDURE

1. The teacher, holding up several objects in succession, says, "This is my book (pencil, pen, ruler)". By a gesture he may indicate that the book belongs to him, or he may give the equivalent French expression to denote possession. Then, pointing to several objects belonging to individual pupils, he says, "That is your book (pen, pencil, box)", making sure that they understand by giving the meaning in French if necessary.

Teacher —Show me your book, Charles.
Charles (holding up his book)—This is my book.
Teacher —Show me my pen, Louise.
Louise —That is your pen.

Give similar practice with *my* and *your* by the use of many other objects. Require the pupils to ask each other the questions.

2. The teacher, taking objects belonging to individual pupils and speaking to others, says, "This is Joseph's pencil", This is his pencil", "This is Rose's book", "This is her book", at the same time indicating the owner by gesture.

Teacher (holding up Albert's ruler)—What is this, Alice?
Alice —That (it) is Albert's ruler. It is his ruler.
Teacher (showing Rose's pencil) — What is this, Charles?

Charles —That (it) is Rose's pencil. It is her pencil.

Proceed similarly with several other objects, and then let the pupils ask each other the questions.

3. The teacher gathers groups of objects—books, pencils, rulers—belonging to himself and the other pupils. He says, "These are our books", "These are our pencils", "These are our rulers", indicating by gesture that they belong to all.

Teacher —Show me our rulers (books, pencils, papers, seats, blocks), Joseph.
Joseph —These are our rulers (books, pencils, papers).

4. Taking one pupil aside and addressing him, the teacher says: "Joseph, these are their books (papers, pens, rulers, blocks)"; at the same time indicating by a gesture that the objects belong to the other pupils.

Teacher —Show me their books (rulers, pencils, papers, seats, desks), Charles.
Charles —These are their books (rulers, pencils, etc.).

Several others are asked similar questions, and then individual pupils are permitted to question.

5. Much useful drill on the possessives may be secured through the employment of other verbs previously learned. For instance, by using *take* and *put* a great variety of practice may be given.

Teacher —Take your book, Albert. What do you do? What are you doing?
Albert —I take my book. I am taking my book.
Teacher (taking his pencil)—What do I do? What am I doing?
Pupil —You take your pencil. You are taking your pencil.

Teacher —Take your ruler, Albert. What does he do, Charles? What is he doing?

Charles —He takes his ruler. He is taking his ruler.

Teacher —Louise, take your box. What does she do, Rose?

Rose —She takes her box. She is taking her box.

Use *our* and *their* in a similar way. Require the pupils to give directions and ask questions.

Teacher —Put your book on the table, Alice. What do you do? What are you doing?

Teacher —Put your pencil on (in, under, behind, in front of, beside) the box, Louise. What do you do? What are you doing? What does Louise do, Rose? What is he doing, Louise? Where is your pencil, Louise? Where is his pencil, Joseph? etc.

Teacher —Albert, ask the questions.

5. The verbs, *open* and *close,* may be conveniently taught in connection with this unit of work.

Teacher (using his book for demonstration)—I take my book. I open my book. I close my book. (Taking a box)—I take my box. I open my box. I close my box. Take your book, Joseph. Open your book. Close your book. What do you do?

The pupil does as directed and tells what he does.

Teacher (to all the pupils)—Take your books. Open your books. Close your books. What do you do?

Pupils —We take our books. We open our books. We close our books.

Teacher —Do this again. What do they do, Albert?

Albert —They take their books. They open their books. They close their books.

Deal similarly with *his* and *her*, and then let the pupils ask the questions.

6. Questions of the form, "Whose book is this?" and "Whose books are these?" should now present no difficulty. The teacher holding up his pencil, says, "Whose pencil is this?" "This is my pencil". Holding up his book, he says, "Whose book is this?" "This is my book".

Teacher —Take your book, Alice. Whose book is that?

Alice —This is my book.

Teacher (showing his pencil)—Whose pencil in this, Louise?

Louise —That is your pencil.

Teacher —Take your rulers. Whose rulers are these?

Pupils —These are our rulers.

Teacher (taking Albert aside and pointing to the rulers of the others)—Whose rulers are these, Albert?

Albert —These are their rulers.

Teacher (taking Albert's pencil)—Whose pencil is this, Joseph?

Joseph —That is Albert's (his) pencil.

Teacher (taking Rose's book)—Whose book is this, Charles?

Charles —That is Rose's (her) book.

The teacher now requires the pupils in turn to give the directions and ask the questions.

FOURTEENTH UNIT

MATTER TO BE TAUGHT

Names of Parts of the Body:

—Head, arm, shoulder, leg, hand, finger, foot, toe, nail, neck, mouth, eye, ear, nose, tooth, tongue, knee, chin, hair, cheek, elbow, wrist, lip, eyebrow, ankle. (Teach five a day.)

Questions and Answers:

—Show me your head. This (here) is my head. Show me your eyes. These (here) are my eyes. Show me my (his, her, Joseph's, Rose's) hand. This (here) is your (his, her, etc.) hand. Show me Albert's (Louise's) shoulders. These (here) are his (Albert's, her, Louise's) shoulders. (Use all the possessive forms.) How many eyes have I, (you)? You (I) have two eyes. How many fingers has Albert (Rose)?

Incidental.—Count to fifty.

METHOD OF PROCEDURE

1. The teacher selects five names to be taught in the first lesson, for example: *head, arm, leg, foot, hand.* Pointing first to his head and then to his arm, he says, "My head", "My arm", "This is my head", "This is my arm". The pupils are required to point to their own heads and arms and to use the same expressions. The other three names are dealt with in the same way.

2. *Teacher*—Show me your head, Joseph.

Joseph —This (here) is my head.

Teacher (pointing to his own hand)—What is this, Albert?

Albert —That (it) is your hand.

Teacher —Show me your foot, Rose. What is that, Alice?

Alice —That (it) is her (Rose's) foot.

Teacher (to whole class)—Show me your hands.

Pupils —These (here) are our hands.

Teacher —Show me your feet. (*Feet* is the only plural noun of the group that will need particular attention at this stage. *Teeth*, in a later group, will also need to be taught specially.)

Pupils —These (here) are our feet.

Teacher (taking Albert aside and pointing to the other pupils)—Show me their fingers, Albert.

Albert —These (here) are their fingers.

Teacher —Show me Joseph's head, Alice.

Alice —This is Joseph's head, etc.

All the possessive forms should be employed.

3. The other names of parts of the body may be taught at the rate of four or five a lesson, and may be used in sentences similar to the above.

4. The question "How many?" having been taught in the Twelfth Unit may be used without difficulty in this unit.

Teacher —How many hands have I (you)?

Pupil —You have two hands. I have two hands.

Teacher —How many arms has Joseph (Alice)?

Pupil —He (she, Joseph, Alice) has two arms.

Teacher —How many fingers have I (you)?

Pupil —I (you) have five fingers on one hand.
—I (you) have ten fingers on two hands.
Teacher —How many legs (feet, toes) has Albert (Alice)?
Pupil —He (she, Albert, Alice) has two legs (two feet, ten toes), etc.

5. Further practice in the use of these nouns in sentences may be obtained by combining them with verbs already learned. For example, such directions and questions as the following may be used: Put your hand on the desk. What do you do? What does he do? Put your foot on the paper. What do you do? etc. Close (open) your eyes (mouth). What do you do? What does he (she) do? etc. Look at your (my, Albert's, Rose's) hand. What do you (I, we) see? What does he (she, Joseph) see? etc.

6. The incidental work in counting should be continued. Care should be taken to secure correct pronunciation of the names containing the *th* sound, such as *thirty-three.*

Note—The requirement that individual pupils should give the directions and ask the questions will be understood to apply in this and succeeding units as it has been in the preceding units.

FIFTEENTH UNIT

MATTER TO BE TAUGHT

Names of Articles of Clothing:
—Suit, dress, coat, vest, trousers, overcoat, hat, cap, glove, shoe, stocking, rubbers,

overshoes, collar, necktie, shirt, handkerchief, sweater, pocket.

Verbs —Wear, take off, put on.

Questions and Answers:

—Show me your (my, his, her) coat. This is my (your, his, her) coat. Show me your (my, his, her, our, their) shoes. These are my (your, his, her, our, their) shoes. How many shoes, gloves, rubbers, stockings) have you (I), has he (she)? I (you) have two shoes (gloves, etc.). He (she, Albert, Alice) has two shoes (gloves, etc.) What colour is your (my, his, her) sweater? My (your, his, her) sweater is blue. Where do you (I, we, they) wear your (my, our, their) hat(s) shoes, stockings, gloves, collar, necktie)? I (you, we, they) wear my (your, our, their) hat(s) on my (your, our, their) head(s). Where does he (she) wear his (her) hat (shoes, stockings, gloves)? He (she) wears his (her) hat on his (her) head. What do I (you, we, they) do? You (I, we, they) put on (take off) your (my, our, their) gloves.

METHOD OF PROCEDURE

1. The names of the various articles of clothing may be taught at the rate of five a day in the same manner as the names of parts of the body in the previous unit. As soon as they have been learned, they may be used in sentences, such as: Show me your suit. This is my suit. Show me my coat. That is your coat. Show me

Albert's hat. That is his (Albert's) hat. All the possessive forms should be utilized.

The question, "How many?" may be employed with certain of the nouns, for instance: "How many shoes have you?" "How many gloves has Alice?" etc.

Similarly, the question, "What colour?" may be used: What colour is your hat? What colour is my coat? What colour are Rose's stockings? etc.

Wear is a new verb, and may best be learned through the French equivalent:

Teacher —Where do I wear my hat? I wear my hat on my head. Where do I wear my shoes? I wear my shoes on my feet. Where do you wear your hat, Joseph?
Joseph —I wear my hat on my head.
Teacher —Where do you wear your shoes, Alice?
Alice —I wear my shoes on my feet.
Teacher —Where do you wear your gloves, Rose? Where do you wear your collar, Albert? (The pupils make the proper replies.)
Teacher —Where do we wear our rubbers?
Pupil —We wear our rubbers on our feet.
Teacher —Where do they wear their gloves?
Pupil —They wear their gloves on their hands.
Teacher —Where does Charles wear his necktie?
Pupil —Charles (he) wears his necktie around his neck.
Teacher —Where does Louise wear her stockings?
Pupil —Louise (she) wears her stockings on her feet (legs).
Teacher —Where do you put your handkerchief?
Pupil —I put my handkerchief in my pocket, etc.

This work offers the pupils an interesting opportunity to question each other.

2. *Put on* and *take off* do not present any difficulty, since the pupils already know the verbs *put* and *take*.

Teacher (performing the action)—I put on my hat. I take off my hat. I put on my gloves. I take off my gloves. Albert, put on your hat. What do you do?

Albert —I put on my hat.

Teacher —Take off your hat. What do you do?

Albert —I take off my hat.

As in similar cases, the teacher has the actions performed with various articles of clothing—coats, rubbers, overcoats, caps, hats, gloves—and requires the pupils to answer the question, "What do you (I, we, they) do?" "What does he (she) do?" "What am I (are we, are you, are they) doing?" "What is he (she) doing?" A great variety of statements will be made by the pupils. I put on my cap. I take off my overcoat. You put on your hat. You take off your shoes. We put on our gloves. We take off our rubbers. They put on their overcoats. They take off their gloves. He puts on his coat. He takes off his hat. She puts on her rubbers. She takes off her coat.

SIXTEENTH UNIT

MATTER TO BE TAUGHT

Objective Forms of Pronouns —Me, you, us, him, her, them.

Verbs —Touch, strike.

Questions and Answers:

—Walk (run) to me. What do you do. I walk (run) to you. What do I do? You walk (run) to me. Walk (run) to him (her, them). What do you do? I walk (run) to him (her, them). What does he (she) do? He (she) walks (runs) to me (you, them, us).

—Similar questions and answers with *go* and *come*. Look at me (him, her, them). What do you do? I look at you (him, her, them). I see you (him, her, them), etc. I touch you. I touch him (her). What do you do? Touch me. What do you do? What does he (she) do? I strike you. (Same as with *touch*).

METHOD OF PROCEDURE

1. Begin with actions that the pupils are already familiar with—walk to, run to, go to, come to, look at, see, etc.

Teacher (performing the action and using appropriate gestures)—I walk to you. Albert, walk to me. You walk to me. What do you do?

Albert —I walk to you.

Teacher —What does Albert do?

Pupil —He (Albert) walks to you.

Teacher (walking to Alice)—What do I do, Alice?

Alice —You walk to me.

Teacher —Joseph, walk to Charles. What does Joseph do, Charles?

Charles —He walks to me.

Teacher —Rose, walk to Albert. What does Rose do, Albert?

Albert —She walks to me.

Now use the verbs *run, go,* and *come* in a similar way, until the pupils use the objective *me* with some facility. The objective *you* offers no difficulty, since it is the same form as is used in the nominative.

Give practice in the use of such statements as: I run to you. He runs to you. You run to me. She runs to you. I go to you. She goes to you. I come to you. You come to me. She comes to me. He comes to me.

(2) *Teacher* (walking first to Joseph, then to Alice, and speaking to others)—I walk to him. I walk to her. What do I do, Albert?

Albert —You walk to him. You walk to her.

Teacher —Rose, walk to Albert (Alice). What do you do, Rose?

Rose —I walk to him. I walk to her.

Teacher —What does Rose do, Louise?

Louise —She walks to him. She walks to her.

Similarly with *run, go,* and *come.*

(3) *Teacher* (having sent Joseph and Alice to the back of the room)—Joseph, come here. (Speaking to class)—Joseph comes to us. Alice, come here. Alice comes to us. What does Joseph do?

Pupil —Joseph (he) comes to us.

Teacher —What does Alice do?

Pupil —Alice (she) comes to us.

Walk and *run* may be used similarly.

(4) The teacher, having separated the class into two groups, walks towards one group and says to the other, "I walk to them". Performing other actions in succession, he says, "I run to them," "I go to them".

Teacher —Joseph, walk to them. What do you do?
Joseph —I walk to them.
Teacher —Louise, run to them. What do you do?
Louise —I run to them.
Teacher —What does Joseph (Louise) do?
Pupil —He (she) walks to them, etc.

2. The preposition *with* may conveniently be taught at this point, by combining it with the verbs used above and with the objective forms of the pronouns. The method will be similar to that adopted above.

Statements like the following may be made by the pupils in accordance with the actions performed:

I walk (run, go, come) with you (him, her, them).

You walk (run, go, come) with me (him, her, us, them).

They walk (run, go, come) with me (him, her, us you).

He (she) walks (runs, goes, comes) with me (him, her, us, you, them).

3. Two other verbs that have been taught before—*look* and *see*—may also be combined with the objectives for further practice.

Teacher —Rose, look at me. You see me. I look at you. I see you. What do I do?
Rose —You look at me. You see me.
Teacher —Look at me. What do you do?
Rose —I look at you. I see you.
Teacher —Charles, look at Albert. What do you do?
Charles —I look at him. I see him.
Teacher —Louise, look at Alice. What do you do?
Louise —I look at her. I see her.
Teacher (taking Joseph aside)—Joseph look at them. What do you do?

Joseph —I look at them. I see them.

Teacher (speaking to the other pupils)—What does Joseph do?

Pupil —He looks at us. He sees us.

Teacher (taking Rose aside)—Rose, look at them. What do you do?

Rose —I look at them. I see them.

Teacher —What does Rose do?

Pupil —She looks at us. She sees us.

4. *Touch* and *strike* may be combined with the various pronominal forms, but perhaps had better be taught first in connection with various objects already known.

(1) *Teacher* (performing the actions)—I touch the desk. I touch the book. I touch the blackboard. Albert, touch the table (book, bell, wall, door, etc.).

Albert —I touch the table (book, bell, wall, etc.).

Teacher —What do I do?

Pupil —You touch the blackboard (book, etc.).

Teacher —Joseph, (Alice) touch the paper (chair, table, pencil, ruler, etc.). What does Joseph (Alice) do?

Pupil —He (she) touches the paper (chair, etc.).

Teacher (touching Rose)—What do I do, Rose?

Rose —You touch me.

Teacher —Rose, touch me. What do you do?

Rose —I touch you.

Teacher —What does Rose do?

Pupil —She touches you.

Teacher —Joseph, touch Albert (Alice). What does Joseph do?

Pupil —Joseph touches him (her).

Teacher —Louise, touch Alice and Rose. What do you do?
Louise —I touch them.
Teacher —Alice and Rose, what does Louise do?
Alice and Rose —She touches us.

(2) Similarly with *strike.* Have actions performed first in connection with objects—table, desk, blackboard, chair, etc.—and later get the pupils to give all the various pronominal objective forms in answer to questions:

I (we) strike you (him, her, them).
You strike me (him, her, them, us).
He (she) strikes me (you, him, her, them, us).
They strike me (you, him, her us).

SEVENTEENTH UNIT

MATTER TO BE TAUGHT

Verbs —Give, show, point to, speak to, listen to, hear, lift, move, can, cannot.

Objective forms of pronouns repeated—

Questions and Commands:

—Give me (us, him, her, them) the books. Show me (us, him, her, them) the picture. Speak to me (us, him, her, them). Listen to me (us, him, her, them). Do you hear me (us, him, her, them)? What do I (you, we, they) do? What does he (she) do? What am I (are you, we, they) doing? What is he (she) doing?

Incidental —Thank you, Please, Excuse me.

METHOD OF PROCEDURE

1. *Give, Show.*

Teacher —Take the book, Alice. Give me the book. (Make the request in French if necessary.) What do you do?
Alice —I take the book. I give you the book.
Teacher —Give Louise your pencil, Joseph. What do you do?
Joseph —I give her my pencil.
Teacher —What does Joseph do, Albert?
Albert —He gives her his pencil.
Teacher —Give Alice and Rose the blocks, Charles. What do you do?
Charles —I give them the blocks.
Teacher —What does he do, Albert?
Albert —He gives them the blocks.
Teacher —What does he do, Alice?
Alice —He gives us the blocks.

Show has already been used in the Seventh Unit in the expression "Show me", to which the answer required was, "This (that) is a . . . It may now be used with other pronoun objects and in a different form of statement. Using the pictures in the Readers, the teacher, by a similar method to that used in connection with *give*, may secure from the pupils such statements as:

I show him (you, her, them) the picture of a dog.

He shows me (us, her, you, them) the picture of a boy.

She shows us (me, you, him, them) the picture of a horse, etc.

And using other objects, the teacher may obtain sentences of the type:

I (you, we, they)) show him (her) my (your, our, their) books.

2. *Point to, Speak to, Listen to, Hear.*

(1) *Point to* may be taught in a similar way to that used in teaching *give.*

(2) *Speak to* may give slightly more difficulty.

Teacher (addressing Rose)—Point to the blackboard. (Addressing the other pupils)—I speak to Rose. What do I do, Louise?
Louise —You speak to Rose.
Teacher —Joseph, speak to Alice.
Joseph —Give me your pencil.
Teacher —What does Joseph do, Albert?
Albert —He speaks to her.

Much further practice may be given in the use of other pronoun objects in connection with this verb.

(3) *Listen to* and *Hear* should be taught together as correlated actions.

Teacher (ringing the bell and making appropriate gestures)—I listen to the bell. I hear the bell. (The distinction in meaning between the two verbs may be indicated in French if necessary.)
Teacher (again ringing the bell and repeating his gestures)—What do I do, Charles?
Charles —You listen to the bell. You hear the bell.
Teacher —What does Charles do, Alice?
Alice —He listens to the bell. He hears the bell.

Have the pupils listen to the clock and make similar statements.

Teacher —Speak to me, Louise (Louise says, for example, "I see the bell".) I listen to her. I hear her speak. What do I do, Rose?

Rose —You listen to her. You hear her speak.

Teacher —Speak to Louise, Charles. (Charles says, "Give me your book".) What does Louise do, Joseph?

Joseph —She listens to him. She hears him speak. etc.

3. *Lift, Move.*

These verbs present no difficulty, and the teacher may give the pupils opportunity to use them with many names of objects already taught and with the prepositions *to, from,* and *with.*

4. *Can, Cannot.*

The meaning of these words had better be given in French.

Teacher —I can walk. I can run. I can see Joseph. What can I do? (The pupils give appropriate answers.)

Teacher —What can you do, Albert?

Albert —I can speak. I can jump. I can lift the chair. I can move the book, etc.

Teacher —What can Albert do, Charles?

Charles —He can speak. He can jump. He can lift the chair. He can hear me, etc.

Teacher —I can touch the desk. I cannot touch the ceiling. I can lift the chair. I cannot lift the stove, etc.

Teacher —Can you hear the clock, Rose?

Rose —Yes, I can hear the clock.

Teacher —Can you hear the bell, Joseph. (The bell is not ringing.)

Joseph —No, I cannot hear the bell, etc.

5. *Thank you, Please, Excuse me,* should be taught incidentally through the French equivalents. The

pupils should be trained to be as courteous in English as they are in French.

EIGHTEENTH UNIT

MATTER TO BE TAUGHT

Verbs —Carry, bring, cut, tear, push, pull, throw, catch, fall, pick up, get up (rise).

Prepositions —From, with, across.

Questions, Commands, and Answers:

—The questions, "What do I (you, we, they) do?" "What does he (she) do?" "What am I (are we, you, they) doing?" "What is he (she) doing?" should be asked in connection with each action. Carry the book from the table to the desk. Bring the book to me. Cut the pencil with the knife. Tear the paper. Push the book across the desk. Pull the chair from the table. Throw the ball to the boy. Catch the ball. The pencil falls from the table. I pick up the pencil. The boy falls to the floor. The boy gets up (rises) from the floor.

METHOD OF PROCEDURE

1. *Carry, Bring.*

Teacher (performing the actions)—I take the book. I carry the book to the table.

Teacher —Joseph, take the box. Carry it to the window. What do you do?

Joseph —I take the box. I carry it to the window.

Teacher —What does Joseph do, Albert?

Albert —He takes the box. He carries it to the window.

Teacher —Charles, take the pencil. Carry it to the desk. What do you do?

The pupils are asked to carry the various objects to various places, to tell what is done, and to ask each other the questions.

When this is done satisfactorily, a further phrase with *from* may be added to the statements, for example, "Carry the book from the desk to the table. Carry the basket from the corner to the stove. What do you do? What does he (she) do?" etc.

Teacher (performing the actions)—I go to the table and bring the book to you (bring you the book).

Teacher —Alice, go to the desk and bring me the box. What do you do?

Alice —I go to the desk, and I bring you the box.

Teacher —What does Alice do? (The pupils reply.)

Teacher —Louise, go to the cupboard and bring me a book. What do you do? What does she do? What is she doing?

2. *Tear, Cut.*

Teacher (performing the actions)—I tear the paper. I tear the handkerchief. I cut the paper. I cut the stick.

Teacher —Tear the paper, Rose. What do you do? Cut the paper. What do you do? What does Rose do, Louise? (The pupils give appropriate answers.)

The phrases, "with the knife", and "with the scissors" may now be added, for example, "I cut the pencil with the knife". "Joseph cuts the paper with the scissors".

3. *Push, Pull.*

Teacher (performing the actions)—I push the book. I pull the chair. I push the box. I pull the string.

Teacher —Push the chair, Joseph. What do you do? Pull the paper. What do you do? What does Joseph do, Albert? (The pupils answer suitably.)

Similarly, the pupils may be led to build up longer sentences by the addition of phrases. For instance such statements as the following may be secured:

I push the chair across the platform. He pushes the book across the table. She pushes the chair across the room from the table to the desk.

I pull the table across the room. He pulls the chair from the desk through the door. She pulls the broom across the room from the blackboard to the window, etc.

4. *Throw, Catch.*

Using a ball, these two actions may be taught in a similar way. Various pronouns should be used as subjects of the verbs, and phrases involving the prepositions, *to, from, with, across, through,* should be added, for example,

I throw the ball from the window to the blackboard.

He throws the ball with his right hand through the door to the boy in the yard.

I catch the ball with my hands.

He catches the ball with one hand, etc.

5. *Pick up, Get up* (*rise*).

By demonstrating in a similar way the actions expressed by these words, the teacher may lead the pupils to use such sentences as the following:

The pencil falls to the floor. I pick up the pencil. I pick it up.

The ball falls to the ground. He picks up the ball. He picks it up.

The paper falls under the desk. She picks up the paper. She picks it up.

The boy falls on the ground. He gets up (rises) from the ground.

The girl falls on the floor. She gets up (rises) from the floor.

NINETEENTH UNIT

MATTER TO BE TAUGHT

Adjectives —This, that; these, those; big, little; large, small; long, short; wide, narrow; thick, thin; high, low; hard, soft; sharp, dull.

Questions and Answers:

—Which boy is big? Which boy is little? This boy is big. That boy is little. Which is the large box? Which is the small box? This is the large box. That is the small box. Which pencils are long? Which pencils are short? These pencils are long. Those pencils are short. Which are the thick books? Which are the thin books? These are the thick books. Those are the thin books, etc.

METHOD OF PROCEDURE

1. Provide several pairs of objects of contrasting qualities, for example, a long and a short stick, a thick and a thin book, a wide and a narrow paper, a sharp and a dull pencil, a large and a small apple, a hard and a soft ball, etc. It will be recognized, of course, that the qualities designated by the adjectives are only relative. For instance, a stick may be *long* in comparison with a second stick, but *short* in comparison with a third.

2. The demonstratives *this* and *that* have already been taught in another unit. The plurals *these* and *those* will be acquired easily and naturally in connection with the plurals of the nouns used in demonstration.

(1) *Teacher* (indicating two pupils of contrasting size)—Louis is big. Joseph is little. Marie is big. Louise is little. Which boy is big, Albert? Which boy is little, Charles? Which girl is big, Rose? Which girl is little, Alice? (The pupils give appropriate answers.)

Other correlative pairs of adjectives may be dealt with similarly.

(2) *Teacher* (showing two groups of books—large books in one group, small books in the other)—These books are large. Those books are small. (Indicating two groups of papers)—These papers are large. Those papers are small. Which books are large, Joseph? Which books are small, Charles? Which papers are

large, Alice? Which papers are small, Rose? (The pupils give the required answers.)

Other correlative pairs of adjectives may be used with plural nouns.

3. Up to this point the adjectives have been used predicatively. But, as pointed out in connection with the colour adjectives in an earlier unit, they may be used attributively also.

Teacher (using suitable objects for demonstration)—This is a long string. That is a short string. This is a long stick. That is a short stick. Which is the long string, Joseph? Show me the short stick, Charles, etc.

Teacher —These are thick books. Those are thin books. These are wide papers. Those are narrow papers. Which are thick books, Rose? Which are narrow papers, Louise? etc.

4. A great deal of practice in the use of the vocabulary previously acquired may be given in connection with the newly learned adjectives. The teacher will be able to devise numerous exercises of an interesting and practical kind.

The following are examples of commands and questions that may be used:

Show Charles the large books, Albert. What do you do? What does Albert do, Joseph? What is he doing, Alice?

Put the small papers in the large box, Louise. What do you do? What does Louise do, Rose? What is she doing, Joseph? Where are the small papers, Albert?

Carry the thick book from the desk to the small table, Charles. What do you do? What does he do, Alice? What is he doing, Louise? Where is the thick book?

Give Rose the sharp pencils, Joseph. What do you do? etc.

Push the large box across the desk, Albert. What do you do? etc.

Bring me the long sticks, Alice. What do you do? etc.

Move the dull pencils from the desk to the table, Rose. What are you doing? etc.

TWENTIETH UNIT

MATTER TO BE TAUGHT

Adjectives (continued)

—Good, bad; right, left; old, new; tall, short; clean, dirty; cold, warm; pretty, ugly; deep, shallow; light, heavy; smooth, rough.

Questions and Answers:

—Similar to those in Nineteenth Unit. What kind of book is this (have you)? This book is old (clean, pretty). I have an old (clean, pretty) book.

METHOD OF PROCEDURE

1. As in the preceding unit, provide several pairs of objects of contrasting qualities, for example: a good and a bad apple; an old and a new book; a tall and a short boy; a clean and a dirty paper; cold and warm water; a pretty and an ugly picture; a deep and a

shallow pan; a light and a heavy box; a smooth and a rough stick.

The method of teaching these adjectives will be similar to that described in the Nineteenth Unit. No further demonstration is necessary, therefore, at this point.

2. However, it is desirable that much practice should be given in the use of the adjectives with the vocabulary already acquired. As before, the teacher should devise commands and questions designed to give the pupils facility in the use of fairly long sentences. The following are suggested:

Show the boy a new book. Put the old book beside the heavy box. Carry the smooth stick from the desk to the stove. Move the smooth stick to the light box. Put the warm water in the shallow pan. Throw the bad apple into the basket. Show this girl a pretty picture. Throw the dirty paper into the stove.

The questions, "What do I (you) do?" What does he (she) do?" "What am I (are you, we, they) doing?" "What is he (she)) doing?" "Where is the . . . . ?" should be persistently used in connection with all these commands.

3. The question, "What kind of pencil (book, picture) is this (have you, has he)?" should be accompanied by the French equivalent.

Teacher (holding up a new book)—What kind of book is this? It is a new book. (Showing a pretty picture)—What kind of picture is this? It is a pretty picture. (Pointing to a tall boy)—What kind of boy is this? (Indicating a smooth stick)—What kind of stick is this? etc.

In all these drill exercises, the teacher will not forget to permit pupils to ask the questions and give the commands.

TWENTY-FIRST UNIT

MATTER TO BE TAUGHT

Adjectives (continued)
—Strong, weak; old, young; sweet, sour; wet, dry; light, dark; happy, sad; dear, cheap; right, wrong; bright, dull; noisy, quiet.

Adverbs—Noisily, quietly, silently, loudly, low, sweetly, quickly, rapidly, slowly, how.

Verbs —Like, sing, laugh, cry.

Nouns —Stick, string, sugar, lemon, day, answer, cent, dollar.

Questions and Answers:
—What kind of string (man, apple, handkerchief, etc.) is this? It is a strong string (an old man, a sour apple, a wet handkerchief). How does the boy walk? The boy walks quietly (noisily, slowly, quickly). How does the girl sing? The girl sings sweetly (loudly). How does the baby laugh? The baby laughs loudly (noisily). I (we, you, they) like sweet apples (bright days, happy girls, quiet boys).

METHOD OF PROCEDURE

1. To teach the adjectives the teacher again provides several pairs of objects of contrasting qualities,

for example, a strong string (or stick) and a weak string (or stick); a picture of an old man and of a young boy; a sweet apple and a sour apple (or a lump of sugar and a lemon); a wet and a dry handkerchief; a light and a dark paper; a picture of a happy boy and of a sad boy; a dear and a cheap book; a right and a wrong answer; a bright and a dull twenty-five-cent piece.

The adjectives will be taught as in the two preceding units, and drill will be secured by such questions, commands, and answers as the following:

Show her the strong string. I show her the strong string. Give Charles the weak stick. I give him the weak stick. Which handkerchief is this? That is the dry handkerchief. Move the wet handkerchief from the floor to the desk. What does he do? He moves the wet handkerchief from the floor to the table. Point to the picture of the old man (of the young boy). Which is the right answer: $3+2=6$; $3+2=5$? Show Alice the wrong answer. Put the sour apple in the basket and the sweet apple in the box. Is the sugar (the lemon) sweet or sour? Carry the cheap book (ten cents) to your desk, and bring me the dear book (one dollar). Point to the happy (sad) boy in the picture. Is this day bright or dull? Give me the bright twenty-five cents. Put the dull twenty-five cents in your pocket. Are the boys (girls) noisy or quiet? etc.

2. The method of teaching common adverbs will need but brief illustration.

Teacher (demonstrating)—I walk quickly. I walk slowly. What do I do? Charles walk quickly. Walk slowly. What do you do? What does he do? What is he doing?

Teacher (again demonstrating)—I walk noisily. I walk quietly. How do I walk, Joseph?

Joseph —You walk noisily. You walk quietly.

Teacher —Run quietly, Albert. Run noisily. How do you run? How does he run? etc.

Teacher (demonstrating)—I speak loudly. I speak low. (Same procedure as above)

3. The verbs of this unit should give no difficulty.

(1) *Like* should be taught through the French equivalent, and may be used in such sentences as, "I like sweet apples". "She likes quiet boys". "We like bright days", etc. Questions such as, "What do you (I, we, they) like?" "Do you like . . . . ?" and "What kind of . . . . do you like?" may be employed for drill purposes.

(2) *Sing* may be taught by demonstration or through the French equivalent. The usual drill exercises may be used, and the answers may include the use of such adverbs as *loudly* and *sweetly.*

(3) *Laugh* and *cry* may be taught by demonstration, or by means of pictures of a laughing and a crying child. The usual statements should be made, and the newly learned adverbs, *loudly, silently,* and *noisily,* may be included.

4. The new nouns of this unit should be introduced incidentally in connection with the objects used in demonstrating the qualities indicated by the adjectives.

TWENTY-SECOND UNIT

MATTER TO BE TAUGHT

Nouns —Names of persons: Mr., Mrs., Miss, uncle, aunt, cousin, grandfather, grandmother, baby, son, daughter, family, priest, merchant, butcher, baker, grocer, doctor, farmer. Other nouns: meat, bread, groceries, grain.
Pronouns —Who, whom.
Verbs —Live, buy, sell, tell.

METHOD OF PROCEDURE

1. The nouns—*man, woman, father, mother, brother, sister,* taught in the Twelfth Unit, should be reviewed, and questions involving their use should be asked, for example, "Who is your father (mother, brother, sister) ?" What is the name of your father (mother, brother, sister) ?" It will be recalled that the statements, "My name is . . . . ", "I am . . . . years old", I live in . . . .", were taught incidentally in the earlier units. This knowledge may be used in the construction of further statements of a similar kind in the present unit.

2. The new names may best be presented by reference to persons familiar to the pupils, or through the use of pictures. Many of them resemble in sound the corresponding French names, and this fact will make them easy for the pupils to learn.

The following statements, which may be obtained from the pupils, will illustrate the possibilities of language practice in connection with these names in answer to the questions, "Who is . . . . ?" and "What is the name of . . . .?"

Mr. (Mrs.) B. is my uncle (aunt).

Mr. (Mrs.) C. is my (his, her) grandfather (grandmother).

Pierre is my (Albert's, Rose's, his, her, your) cousin.

Charles, (Louise) is the son (daughter) of Mr. and Mrs. D.

Mr. (Miss) E. is our teacher.

My uncle's (aunt's) name is Mr. (Mrs.) F. The name of my uncle (aunt) is Mr. (Mrs.) F.

Your grandfather's (grandmother's) name is Mr. (Mrs.) G. The name of your grandfather (grandmother) is Mr. (Mrs.) G.

His (her) cousin's name is Louise. The name of his (her) cousin is Louise.

Their son's (daughter's) name is Paul (Marie). The name of their son (daughter) is Paul (Marie).

Our teacher's name is Mr. (Miss) E. The name of our teacher is Mr. (Miss) E.

Mr. H. is a merchant (butcher, baker, grocer, farmer). The name of the merchant (butcher, baker, grocer, farmer) is Mr. H. Father J. is the parish priest, etc.

3. (1) The verbs *buy* and *sell* may conveniently be used in connection with certain names in this unit, for example, *grocer, merchant, baker, butcher,* etc.

Teach these verbs by means of concrete illustrations. Make one of the pupils a stationer, and place him behind a desk with his goods for sale.

Teacher (addressing the other pupils)—Joseph is a merchant. He has books, pencils, rulers, and pens. (Speaking to Joseph)—Please give me a copy-book for five cents. (Joseph hands over the book and takes the five pennies that the teacher gives him.)

Teacher (again addressing the other pupils)—I buy a book from Joseph. Joseph sells a book to me. Albert, buy a pencil from Joseph for two cents.

Albert —Please give me a pencil for two cents.

Teacher —What do you do? What does Joseph do?

Albert —I buy a pencil from Joseph. Joseph sells a pencil to me.

Teacher —Buy a ruler for three cents, Alice. What do you do? What does Joseph do? What does Alice do, and what does Joseph do, Rose?

Rose —She buys a ruler from him (Joseph). He sells a ruler to her (Alice).

Teacher —What do we buy from Joseph? What does Joseph sell to us?

Pupil —We buy books, pens, pencils, and rulers from him. He sells books, pens, pencils, and rulers to us, etc.

(2) The verb *tell* may be presented more or less informally. It may be introduced in many of the teacher's questions, for example, "Tell me what you see". "Tell me your name", and the meaning and use will be acquired incidentally. The verb *live,* as already indicated, has been learned in connection with the question, "Where do you live?" and its use in other statements will be readily secured.

4. A great deal of useful practice in language may be given through the use of the vocabulary of this and former units. A few examples will be sufficient to suggest the variety of statements that may be built up by the pupils.

My grandfather and grandmother live in Sudbury. (Use *his, her, your* in similar sentences.)

My uncle and aunt live on a farm.

Your cousin Louise is ten years old.

His baby brother is two years old.

In our family are my father, my mother, my two sisters, my three brothers, and myself, (Use *his, her, your* in similar sentences.)

Mr. A. is a merchant. He sells books, pens, pencils, and paper. I buy books, pens, pencils, and paper from him.

Mr. B. is a butcher. He sells meat. We buy meat from him.

Mr. C. is a baker. He sells bread to us. We buy bread from him.

Mr. D. is a farmer. He lives on the second concession. He sells grain. The merchant buys grain from him.

TWENTY-THIRD UNIT

MATTER TO BE TAUGHT

Nouns —Lesson, story, picture, reading, spelling, arithmetic, word, language, English, French.

Verbs —Read, write, spell, draw, teach, learn, study, know.

Incidental —Count to one hundred.

Answers —I (you, we, they) read (write, learn, study) my (your, our, their) lesson from my (your, our, their) book.

He (she) reads (writes, learns, studies) his (her) lesson from his (her) book.

Mr. (Miss) A. teaches me (you, us, him, her, them) lessons in arithmetic (reading, writing, spelling) at school.
I (we, you, they) learn lessons in arithmetic, reading, writing, and spelling at school.

He (she) learns lessons in arithmetic (reading, writing, spelling) at school.
I (we, you, they, he, she) can write words (draw pictures) on the blackboard.

I (we, you, they) read (can read, can write) French.
I (we, you, they) speak (can speak) English.

He (she) speaks (can speak) English.
I study my lesson. I learn my lesson.
I know my lesson. (Same sentences with other pronoun subjects)

METHOD OF PROCEDURE

1. *Teacher* (holding up a French Primer)—This is my reading book. What is this, Charles?

Charles —That is your reading book.

Teacher —Show me your reading book, Louise.

Louise —This is my reading book.

Teacher (reading from the Primer)—I read the lesson from my reading book. What do I do, Alice?

Alice —You read the lesson from your reading book.

Teacher —Take your reading book and read the lesson on page 24, Rose. What do you do?

Rose —I take my reading book and read the lesson on page 24.

Teacher —What does Rose do, Joseph?

Joseph —She takes her reading book, and she reads the lesson on page 24.

Teacher —This lesson is in French (in the French language). In which language is the lesson, Albert?

Albert —The lesson is in French (in the French language).

Teacher —Can you read French, Charles?

Charles —Yes, I can read French.

2. *Teacher* (writing on the blackboard)—I write the lesson on the blackboard. What do I do (am I doing) Louise?

Louise —You write (are writing) the lesson on the blackboard.

Teacher —Can you read this lesson, Charles?

Charles —Yes, I can read that lesson.

Teacher —Read the lesson, Charles. What does Charles do, Alice?

Alice —He reads the lesson on the blackboard.

Teacher —Can you write the lesson, Rose?

Rose —Yes, I can write the lesson.

Teacher —Write the lesson, Rose. What is she doing, Joseph?

Joseph —She is writing the lesson on the blackboard.

3. *Teacher* (writing *livre* and *book* on the blackboard)—This is a French word. That is an English

word. Show me a French word, Joseph. An English word.

Joseph —This is a French word. That is an English word.

Teacher —Write a French word, Albert. An English word. What do you do?

Albert —I write a French word. I write an English word.

Teacher —What does Albert do, Charles?

Charles —He writes a French word. He writes an English word.

Teacher —Can you write a French word, Alice? An English word?

Alice —Yes, I can write a French word. I can write an English word.

Teacher (spelling *livre* and *book*)—I spell *livre*—*l-i-v-r-e*. I spell *book*—*b-o-o-k*. What do I do, Louise?

Louise —You spell *livre*. You spell *book*.

Teacher —Can you spell *plume*, Rose?

Rose —Yes, I can spell *plume*—*p-l-u-m-e*.

Pupils at this stage may use the French names of the letters.

4. *Teacher*—I teach you lessons in reading. I teach you lessons in writing. I teach you lessons in spelling. I teach you lessons in arithmetic. (Use French equivalent in one case only.) What do I do, Charles?

Charles —You teach us lessons in reading. You teach us lessons in writing, etc.

Teacher —What does Mr. (Miss) A. do, Alice?

Alice —Mr. (Miss) A. teaches us lessons in reading, etc.

5. *Teacher*—You *study* your reading lesson. You *learn* your reading lesson. You *know* your reading lesson. (Give French equivalents.) You *study* your arithmetic lesson. You *learn* your arithmetic lesson. You *know* your arithmetic lesson, etc. Study your spelling lesson, Louise. What do you do?

Louise —I study my spelling lesson. I learn my spelling lesson. I know my spelling lesson.

Teacher —What does Louise do, Rose?

Rose —She studies her spelling lesson. She learns her spelling lesson. She knows her spelling lesson, etc.

6. *Teacher*—What does Mr. (Miss) A. teach at school?

Pupil —Mr. (Miss) A. teaches me (us, him, her) lessons in reading (writing, arithmetic, spelling) at school.

Teacher —What do you (they) learn at school?

Pupil —I (we, they) learn lessons in reading (writing, spelling, arithmetic) at school.

Teacher —What does he (she) learn at school?

Pupil —He (she) learns lessons in reading (writing, spelling, arithmetic) at school.

Teacher —What can you write?

Pupil —I (we) can write French words.

Teacher —What can you spell?

Pupil —I (we) can spell French words.

Teacher —Can you speak English?

Pupil —Yes, I (we) can speak English.

7. *Teacher* (drawing a picture)—I draw a picture of a book on the blackboard. Draw a picture of a box, Joseph. Draw a picture of a bell, Alice. What do you do?

Joseph —I draw a picture of a box on the blackboard.
Alice —I draw a picture of a bell on the blackboard.
Teacher —What does Joseph do, Albert?
Albert —He draws a picture of a box on the blackboard.
Teacher —What is Alice doing, Louise?
Louise —She is drawing a picture of a bell on the blackboard.
Teacher —Can you draw a picture of a chair on this paper, Charles?
Charles —Yes, I can draw a picture of a chair on that paper, etc.

TWENTY-FOURTH UNIT

MATTER TO BE TAUGHT

Nouns —Home, house, farm, barn, stable, garden, concession, railway, station, country, village, town, city, church, post-office, bank, store, garage, office, park, building.

Negatives —No, not.

Introductory Expletive—There.

Ordinal Numeral Adjectives—First, second, third, fourth, etc.

Questions and Answers:

(For pupils in rural communities)

I live in a white house on a farm.
My home is on the farm.
Our farm is on the fourth concession.
The farm has a house, a barn, a stable, and a shed.

There is a white house on the farm.
There is a stable on the farm.
There are horses and cows in the stable.

Do you live in the city? No, I do not live in the city; I live in the country.
Is your home in the village? No, my home is not in the village; my home is in the country.

My home is near the village of . . . . I live near the village of . . . .
Is there a church in the village? Yes, there is a church in the village.

Is there a bank (post-office, store, park, garage) in the village? Yes, there is a bank (post-office, store, park, garage) in the village.

Are there many houses (buildings, stores) in the village? Yes, there are many houses (buildings, stores) in the village.

Is there a railway station in the village? No, there is not a railway station in the village.
Is there a town (city) near your home? No, there is not a town (city) near my home.

Questions and Answers:

(For pupils in urban schools)

I live in a brick house in the city (town, village) of . . . .
My home is in the city (town, village) of . . . .

I live on . . . . Street. My home is on . . . . Street.
Our school is on . . . . Street. The name of the school is . . . .
There is a lawn in front of my house.
There is grass on the lawn.
There is a garden behind my home.
There are many flowers in the garden.
Do you live in the country? No, I do not live in the country; I live in the city (town, village).
Are there farms in the village (town, city)? No, there are no farms in the village (town, city).
Are there barns in the village? No, there are no barns in the village.
Are there sheds in the village? Yes, there are sheds in the village.
Is there a post-office (railway station) in the village (town, city)?
Are there churches (banks, stores, garages, parks) in the village (town, city)?
Where is the post-office? The post-office is on . . . . Street.
Where is your church? Our church is on . . . . Street.
Where is the railway station? etc.

METHOD OF PROCEDURE

The new name-words should be taught by means of pictures or by pointing out the designated objects from the school window.

The following procedure may be adopted in a rural school. The teacher in an urban school should devise questions and answers along a similar line suitable for urban pupils.

1. *Teacher*—Charles lives on a farm. His home is on a farm. Where does Charles live, Louise? Where is his home?

Louise —He lives on a farm. His home is on a farm.
Teacher —Where do you live, Joseph? Where is your home?
Joseph —I live on a farm. My home is on a farm.
Teacher —Charles lives in a white house. Where does Charles live, Albert?
Albert —He lives in a white house.
Teacher —In what kind of house do you live, Alice?
Alice —I live in a brown house on a farm.
Teacher —Your home is in the country; it is not in the village. Where is your home, Rose?
Rose —My home is in the country.
Teacher —Is your home in the village, Charles?
Charles —No, my home is not in the village; it is in the country.
Teacher —Do you live in the city, Joseph?
Joseph —No, I do not live in the city; I live in the country.

2. *Teacher*—There is a white house on your farm, Charles. What is there on your farm?

Charles —There is a white house on our farm.
Teacher —What kind of house is on your farm, Joseph?
Joseph —There is a green house on our farm.
Teacher —Is there a white house on your farm, Alice?
Alice —No, there is not a white house on our farm; there is a brown house.
Teacher —Is there a barn on your farm, Louise?

Louise —Yes, there is a barn on our farm.

Teacher —Is there a shed (stable, garden) on your farm?

Pupil —Yes, there is a shed (stable, garden) on our farm.

Teacher —There are horses in your stable, Joseph. There are cows in your stable. What are there in your stable? etc.

3. *Teacher*—The village (town, city) of................ is near your home. What village (town, city) of........... is near my home?

Charles —The village (town, city of...............is near your home.

Teacher —There is a church (post-office, bank, park, garage) in the village. What is there in the village, Louise?

Louise —There is a church (post-office, bank, park, garage) in the village.

Teacher —Is there a railway station in the village, Alice?

Alice —Yes, there is (No, there is not) a railway station in the village.

Teacher —Are there many stores (buildings, houses) in the village, Rose?

Rose —Yes, there are many stores (buildings, houses) in the village.

4. Have individual pupils ask such questions as the following, other pupils giving the answers:

Where do you live? Where is your home? Where is your school? What buildings are there on your farm? What animals are in your stable? Where is the church? Is there a village (town, city) near your home? What buildings are there in the village? etc.

5. The ordinal numeral adjectives will be easily acquired in connection with counting exercises. The only possible difficulties might occur in connection with the first three—*first, second, third*.. Arranging several boys in a row, the teacher asks a pupil to count them. Then he says, "This is the first boy. This is the second boy", etc. A pupil is then called to point out the fourth boy, the second boy, the sixth boy, etc. Books, blocks, splints, and other objects may be arranged in rows and dealt with in a similar way.

TWENTY-FIFTH UNIT

MATTER TO BE TAUGHT

Nouns —Parts of a house—roof, chimney, verandah, steps, room, hall, kitchen, dining-room, living-room, stairway, upstairs, downstairs, bedroom, library, bathroom, attic.

Place Words —Inside, outside, up, down, above, into, out of, below, around, along, the front, the back, the top, the bottom, the side.

Verbs —Cook, eat, sleep, wash, read, enter.

Incidental —Repetition in English of the number facts learned in French.

Answers —The roof is on the top of the house.
The chimneys are above the roof.
The verandah is at the front of the house.
The steps are in front of the verandah.

There are three outside doors.
There are ten windows.
There are three floors in the house.
On the first floor there are the hall, the living-room, the dining-room, and the kitchen.
On the second floor are the bathroom, the library, and two bedrooms.
We cook in the kitchen. We eat in the dining-room. We sleep in the bedroom. We wash in the bathroom. We read in the library.

METHOD OF PROCEDURE

The names of the parts of a house can best be taught by means of pictures mounted on a sheet of cardboard or wrapping-paper.

1. *Teacher* (displaying a picture of a house)—What is this?

Pupil —That is a house.

Teacher —Show me the roof (chimneys, verandah, steps) of the house.

Pupil —This is the roof. These are the chimneys. This is the verandah. These are the steps.

Teacher —Where is the roof (verandah)? Where are the chimneys (steps)?

Pupil —The roof is at the top of the house. The verandah is at the front of the house. The chimneys are above the roof. The steps are in front of the verandah.

Teacher —Show me the doors (windows) of the house. How many doors (windows) are there?

Pupil —There are three doors. There are ten windows.

Teacher —Let us go into the house. We walk up the front steps to the verandah. We open the front door. We enter the hall. What do you do, Joseph? Joseph repeats the statements, using *I* as subject.

Teacher —What does Joseph do, Albert? Albert repeats the statements, using *he* as subject.

Teacher —In the hall we see the stairway; it goes to the second floor. What do you see in the hall? (Charles repeats.)

Teacher —We go through the hall to the living-room. From the living-room we go to the dining-room. From the dining-room we enter the kitchen. What do you do, Alice? Alice repeats the statements.

Teacher —We go back to the hall. We walk up the stairway. Upstairs we see two bedrooms, a bathroom, and a library. What do you do? What does he (she) do?

The pupils repeat these statements in the first singular and third singular.

Teacher —We go up another stairway to the attic. We see two bedrooms.

The pupils repeat as before.

Teacher —We walk down two stairways to the hall. We walk down another stairway to the cellar. How many stairways are there in this house, Charles?

Charles —There are three stairways in this house.

Teacher —How many bedrooms in this house.

Albert —There are four bedrooms in this house.

Teacher —Where is the attic, Joseph?

Joseph —The attic is at the top of the house below the roof?

Teacher —Where is the cellar, Louise?

Louise —The cellar is at the bottom of the house below the first floor.

Teacher —What rooms are on the first floor? What rooms are on the second floor? What rooms are on the third floor? Where is the kitchen? The library? The bathroom? The verandah? The living-room? The dining-room? Where are the bedrooms?

The pupils answer individually.

Teacher —We eat in the dining-room. We cook in the kitchen. We sleep in the bedroom. We read in the library. We wash in the bathroom. (These statements are repeated in various ways until the pupils know them thoroughly.)

Teacher —In what room do you sleep? Where does Charles sleep? In which room do you eat? Where does Rose eat? In which room do you wash? In which room does your father read? Where does your mother cook?

TWENTY-SIXTH UNIT

MATTER TO BE TAUGHT

Nouns —Names of house furnishings—stove, oven, table, chair, cupboard, sink, tap, buffet, table-cloth, table-napkins, bookcase, desk, piano, radio, phonograph, rug, curtain, blind, bed, dresser, drawer, mattress, sheet, blanket, comforter, pillow, bathtub, wash-basin, mirror, soap, towel, toothbrush, comb, furnace, furniture.

Verbs —Pass, leave, wash, wipe, brush.

METHOD OF PROCEDURE

Follow a similar plan to that outlined in the preceding unit. Pictures showing various rooms of a house with their common furnishings should be used, and pictures of indvidual pieces of furniture should also be presented.

Use the same conversational method that was adopted in the Twenty-fifth Unit. Take the pupils on another imaginary trip through the house, this time stopping to look at the furnishings.

It will be unnecessary to describe the method of procedure in detail. It will be sufficient to give examples of statements that the pupils should be led to give.

1. Let us enter this house. We open the front door. We go into the hall. We pass through a door into the kitchen. We see a stove. The woman cooks the food at the stove. The stove has an oven. There is a fire in the stove. We see a table. We see a sink. There are two taps at the sink. We turn the taps. Water comes through the taps.

2. We leave the kitchen. We pass through a door into the dining-room. We see a table, six chairs, and a buffet. We sit on the chairs. We eat at the table. We open the drawers of the buffet. We see a tablecloth and some table-napkins.

3. We leave the dining-room. We pass through a door into the living-room. We see a piano, a radio, a phonograph, a sofa, and some chairs. There is a rug on the floor. We sit on the chairs. We lie on the sofa. We play on the piano. We listen to the radio. There are curtains and blinds on the windows.

4. We leave the living-room. We pass through a door into the hall. We go up the stairway. We enter a bedroom. We see a bed and a dresser. On the dresser there is a big mirror. We look at ourselves in the mirror. On the bed there are sheets, and blankets, a comforter, and two pillows. When I go to bed, I lie on the sheet. I pull the blankets and comforter over myself. I put my head on the pillow. I go to sleep.

5. We leave the bedroom. We go to the bathroom. We see the bathtub. We see the wash-basin. We see the mirror. There are two taps at the bathtub. There are two taps at the wash-basin. I turn the taps at the wash-basin. Water comes through the taps. I take the soap. I wash my hands in the water with the soap. I wipe my hands with a towel. I brush my teeth with my toothbrush. I comb my hair with my comb.

6. We leave the bathroom. We pass through a door. We enter the library. We see a table, some chairs, a desk, and a bookcase. We sit on a chair at the desk. We take a pen and some paper. We write a letter. We look at the bookcase. There are many books on the shelves. We take a book and look at it. We put the book back on the shelf. There are papers and magazines on the table.

7. We go down the stairway to the cellar (basement). The furnace is in the cellar (basement).

There is a fire in the furnace. The fire makes the house warm.

Much more valuable practice in language may be secured by substituting other pronouns (*he, she, you, they*) for those used as subjects in the above statements.

TWENTY-SEVENTH UNIT

MATTER TO BE TAUGHT

Nouns —Food, meal, breakfast, dinner, supper, morning, noon, evening, bread, butter, soup, meat, potato, egg, apple, orange, grapefruit, porridge, milk, cream, cheese, toast, cake, pie, pudding, fruit, biscuit, water, tea, coffee, lemonade.

Verbs —Eat, drink, taste, like, make, roast, boil, bake, send.

Adverb —Sometimes.

METHOD OF PROCEDURE

The nouns in this unit of work may be taught by means of pictures, but much greater interest on the part of the pupils will be secured if as many as possible of the actual things are brought to the classroom.

In the rural school many of the things mentioned are brought to school by the children as part of their lunches. These might be utilized in the lessons, and the teacher might provide other materials not so easily obtainable.

A similar method to that outlined in the Twenty-fifth Unit should again be followed. In the course of the conversational work, the following statements should be obtained from the pupils:

1. I have three meals every day. In the morning I have breakfast. At noon I have dinner (lunch). In the evening I have supper (dinner). I eat food at my meals. (Use other pronoun subjects.)

2. At breakfast I eat an orange, some porridge, an egg, and some toast. I put sugar and milk on my porridge. I put salt and pepper on my egg. I put butter on my toast. My mother cooks the porridge and the egg in the kitchen. She makes the toast in the kitchen. (Use other pronoun subjects also.)

3. At dinner I eat soup, meat, potatoes, and pie (or pudding). I drink milk or water. Sometimes I drink tea. My mother makes the soup in the kitchen. She roasts the meat in the oven. She boils the potatoes in water on the stove. (Other pronoun subjects)

4. At supper I eat bread and butter. I eat some fruit and a piece of cake or a biscuit. Mother bakes the cake and the biscuits in the oven. At supper I drink milk. My father and mother drink tea or coffee.

5. My mother buys oranges, grapefruit, and apples at the fruit store. The fruit merchant sells oranges, grapefruit, and apples to my mother.

6. She buys bread, and sometimes cakes, pies, and biscuits, from the baker. The baker sells bread, etc., to her.

7. My mother buys meat from the butcher. The butcher sells meat to her.

8. She buys butter, eggs, cheese, coffee, and tea, from the grocer. The grocer sells butter, etc., to her.

The teacher will doubtless be able to devise many other useful exercises based upon the vocabulary of this and preceding units. The following questions are suggested for conversational purposes:

What do we call the things we eat? Tell me the names of some foods? How many meals do you eat every day? What are the names of these meals? When do you eat breakfast? dinner? supper? What do you eat for breakfast? dinner? supper? Tell me four things that you drink? In what foods do you put salt and pepper? Where does your mother buy oranges? meat? tea? bread? What does the grocer (butcher, fruit merchant, baker, milkman) sell to your mother? Where does your mother bake cake? Where does your mother boil potatoes? Where does she roast meat? Where does your mother send you to buy bread? tea? meat? apples? Do you like coffee? soup? toast?

TWENTY-EIGHTH UNIT

MATTER TO BE TAUGHT

Nouns —Knife, fork, spoon, dish, plate, cup, saucer, glass, platter, teapot, coffee-pot, salt-shaker, bowl, cloth, table-napkin, pitcher, kettle, saucepan, frying-pan, broom.
Verbs —Use, fry, pour, lift, sweep, help.
Incidental —Prepare the meals. Set the table. Wash the dishes. Wipe the dishes. Sweep the floor.

METHOD OF PROCEDURE

As concrete materials, when procurable, are much more vivid than pictures for teaching purposes, it is suggested that the teacher might well bring to the school the table and kitchen utensils named in the list above. If a table is actually "set" in the classroom, the reaction of the pupils will be much more enthusiastic. In those schools where a hot lunch is served at noon, the problem of teaching the vocabulary of this unit will be greatly simplified.

Through conversational exercises similar to those in previous units, statements like the following should be secured from the pupils:

1. I sit at the table to eat my meals. On the table there is a white table-cloth. In front of me on the cloth there is a plate. A fork is at the left side of my plate. A knife and a spoon are at the right side of the plate. At the left side there is a white table-napkin. At my right hand stand a cup and saucer and a glass. A teapot, a coffee-pot, a bowl, a pitcher, and a salt-shaker are on the table.

2. My mother boils water in a kettle. She uses a kettle to boil the water. She fries meat in the frying-pan. She uses a frying-pan to fry meat. She puts the meat on a platter. She boils potatoes in a saucepan. She uses a saucepan to boil the potatoes. She puts tea and hot water in the teapot. She boils coffee in the coffee-pot. She puts salt in the salt-shaker and pepper in the pepper-shaker.

3. At the table my father puts some meat on my plate. I cut the meat with my knife. I carry the meat to my mouth with my fork. I use my knife to cut the meat. I use my fork to lift the meat.

4. At breakfast my mother puts my porridge in a bowl. I put some sugar on the porridge. I pour some

milk on the porridge. I use my spoon to eat the porridge. I eat the porridge with a spoon.

5. At dinner my mother gives me my soup in a bowl. I put some salt from the salt-shaker into the soup. I use my spoon to eat the soup. I eat my soup with a spoon.

6. My mother pours tea from the teapot into a cup. She pours coffee from the coffee-pot into a cup. She puts cream and sugar into the cup. She pours water (milk) from a pitcher into a glass.

7. My mother prepares the meals. She cooks the food. Before the meal she sets the table. After the meal she clears the table. She washes the dishes at the sink with soap and water. She wipes the dishes with a towel. She sweeps the floor of the kitchen with a broom.

8. I help my mother to prepare the meals. I help her to set the table before the meal. I help her to clear the table after the meal. I help her to wash (wipe) the dishes. I help her to sweep the floor. (Use other pronouns.)

The following will be found useful questions for reviewing the work of this unit:

For what do you (does he) use a fork (knife, spoon, glass, pitcher, kettle)?

What do you (does she) eat with a spoon?

What do I (you, we, they)) drink from a glass (cup)?

What does he (she) drink from a glass (cup)?

What do you (does he) eat from a bowl?

From what do I (you, we) drink (coffee, milk)?

On what do we place the cup?

Do you help your mother to set the table (wash the dishes)?

What do you (does she) help your (her) mother to do?

Who cooks the meals for you? etc.

TWENTY-NINTH UNIT

CONVERSATIONS BASED ON PICTURES

Pictures have frequently been recommended in this Manual as a means of giving significance to new words to be added to the pupil's vocabulary. They have been used when the object designated is not easily procurable or cannot readily be brought into the classroom. Up to this point, however, no illustrations have been given of the use of pictures as a basis of continuous conversation. They might have been used with profit at an earlier stage in the course. In fact just as soon as the pupil has learned the names of a few familiar objects such as, *boy, girl, dog, cat,* a few common verbs such as, *have, see, walk, run,* and a few prepositions such as, *in, on, under, near,* and can make simple statements using these, he should occasionally be questioned upon simple pictures. The teacher will often find it a good plan to present a picture, and, by means of easy questions, to "stamp in" and give facility in using the vocabulary that the pupil already possesses.

However, illustrations of the use of pictures for this purpose have purposely been postponed till the present stage, in order that their possibilities may be more fully perceived when the pupil has acquired a fair vocabulary. It is proposed in this unit of work to take a few familiar pictures, and to suggest a method by which valuable exercises in language may be secured even during the first year of the pupil's experience with English. Any pictures interesting to children may be used for the purpose. The teacher has elsewhere been advised to make a collection of such pictures from calendars, magazines, and illustrated newspapers, and, by mounting these suitably, to preserve them for use from year to year. However, in order that the present illustrations of their use may be clear, the pictures selected must be those that are familiar to the reader and easily obtainable. It is therefore proposed that we use those in *Premier Livre de Lecture, Première Partie,* which is in the hands of every pupil at this stage of progress. The following conversations are typical of what may be accomplished with pupils possessing the vocabulary taught up to this point in the course.

PREMIER LIVRE DE LECTURE, PAGE 12

What do you see in the picture? I see a dog. I see a cat. I see a bowl. I see a tree.

Is it a big dog? No, it is a little dog.

What colour is the dog? He is black and white. Is the dog brown? No, he is not brown, he is black and white.

Show me the black spots. (Teach the new word *spots* incidentally.)

Are the black spots big or little? The black spots are big.

How many big black spots do you see on the dog? I see four big black spots on the dog.

How many feet has the dog? He has four feet. Count them. (Pupil points them out and counts.)

How many eyes has he? How many ears?

Has the dog a long tail? No, he has not a long tail; he has a short tail.

What is there in the bowl? There is milk in the bowl.

What is the dog doing? He is drinking the milk.

Does the dog like milk? Yes, he likes milk.

What is the cat doing? He is looking at the dog.

How many feet has the cat? How many eyes? How many ears?

Has the cat a short tail? No, he has not a short tail; he has a long tail.

Is the cat near the dog? No, he is not near the dog.

Does the cat like milk? Yes the cat likes milk.

Is he drinking the milk? No, he is not drinking the milk?

Why does he not drink the milk? (Teach *why* incidentally through the French equivalent.)

He is afraid of the dog. (Teach *afraid* similarly.)

PAGE 13

What do you see in the picture? In the picture I see a cat, a dog, and a tree.

Where is the cat? The cat is up in the tree.

Where is he sitting? He is sitting on a branch of the tree. (Teach *branch*.)

Where is the dog. He is standing on the ground.

Is the cat on the ground? No, the cat is not on the ground; he is in the tree.

Is the dog in the tree? No, the dog is not in the tree; he is on the ground.

What is the dog looking at? The dog is looking at the cat.

What is the cat doing? He is looking at the dog.

Can the cat climb a tree? (Teach *climb.*) Yes, the cat can climb a tree.

Can the dog climb a tree? No, he cannot climb a tree.

Can you climb a tree? Yes, I can climb a tree.

Can the dog catch the cat? No, the dog cannot catch the cat.

Why can the dog not catch the cat? The dog cannot catch the cat because he cannot climb the tree.

PAGE 22

What do you see in the picture? I see a boy. I see a woman. I see a chair. I see a table. I see a lamp. I see a couch. (Teach *couch.*) I see a rug. I see a window. I see some curtains. I see two pictures. I see a string.

Is the boy big or little? The boy is little.

What is the colour of his hair? His hair is black.

Is he standing or sitting? He is standing.

Where is he standing? He is standing on the floor (rug) near the table (woman).

Is the boy laughing? No, he is not laughing; he is crying.

Where is the woman sitting? She is sitting in a big chair.

Is she sitting on the couch? No, she is not sitting on the couch; she is sitting on the chair.

What has the woman in her hand? The woman has a string in her hand.

Where is the end of the string? It is around the little boy's tooth.

Where is the lamp? The lamp is on the table.

Where is the rug? The rug is on the floor.

Where is the couch? The couch is under the window.

Where are the curtains? The curtains are on the window.

Where are the pictures? The pictures are on the wall.

Show me the big picture (the little picture). That is the big picture (the little picture).

What is there on the table? There is a lamp on the table.

What is there under the window? There is a couch under the window.

What are there on the wall? There are two pictures on the wall.

What are there on the window? There are curtains on the window.

PAGE 32

Whom do you see in this picture? In this picture I see two boys.

Where is this boy? He is in the water. He is in the river. (Teach *river*.)

Where is this boy? He is on the bank of the river. (Teach *bank*.) What is the boy on the bank doing? The boy on the bank is running.

What has he on his head? He has a cap on his head.

What has he in his hand. He has a line in his hand.

Are there two boys on the bank of the river? No, there is only one boy on the bank of the river. (Teach *only*.)

Are there two boys in the water? No, there are not two boys in the river; there is only one boy in the river.

Is the boy in the water running? No, the boy in the water is not running.

What is the boy in the water holding? (Teach *hold.*) He is holding some branches.

Has the boy in the water a cap on his head? No, the boy in the water has no cap on his head.

What do you see on the bank of the river?

I see some grass. I see some stones. (Teach *stone.*) I see some flowers. I see some trees.

How many stones do you see? How many flowers do you see? How many trees do you see?

Where are the flowers (trees, stones) ? The flowers (trees, stones) are on the bank of the river.

What is there (are there) on the bank of the river? There is grass on the bank of the river. There are flowers (stones, trees) on the bank of the river.

The teacher should continue work of this type, utilizing other pictures in the *Reader* or mounted pictures from his collection. The pupils should be encouraged to use the words they know in a great variety of ways, and should at the same time be given possession of a fair number of new words in every lesson.

THIRTIETH UNIT

MATTER TO BE TAUGHT

Domestic Animals and Birds and Associated Features: —Dog, cat, horse, cow, sheep, pig, goat, puppy, kitten, colt, calf, lamb, kid, hen, turkey, goose, duck, hair, fur, wool, feathers, tail, mane, horns, claws, hoofs, beak, milk, cheese, butter, meat, eggs.

Verbs —Drive (cows), pull (a wagon), give (milk), lay (eggs), make, (from milk).

Questions and Answers:

—What do we call a young dog (cat, horse, etc.)?

We call a young dog a puppy, etc.

What is a young sheep (goat, hen, etc.) called?

What can a horse do? A horse can run (work, pull).

What do we get from cows (sheep)? We get milk from cows (wool from sheep).

What is a dog (cat, cow, sheep) good for? A dog is good to drive (for driving) cows, etc.

What do we make from milk? We make cheese from milk.

What is made from milk? Cheese is made from milk, etc.

Show the hoofs of the horse (tail of the dog, horns of the cow, claws of the cat), etc.

METHOD OF PROCEDURE

1. Obviously the teacher must use pictures in the teaching of lessons in this unit of work. The pictures may be cut out and mounted on a large sheet of cardboard or wrapping paper. Perhaps the names of some of the animals may be already known by the pupils, and, if so, the teacher should encourage them to point to the pictures and name the animals. The names of those not known should be given by the teacher in the usual way. When they have been learned, the customary drills will be given by asking such questions as, "What is this? "Show me the horse," etc.

2. The questions "What is a young sheep called?" or "What do we call a young sheep?" may be approached through such a question as, "What is this boy's name?" A pupil replies, "That boy's name is Joseph." The teacher then explains, in French if necessary, that another way of asking this is, "What is this boy called?" to which the reply is, "This boy is called Joseph." Practice may be given by asking similar questions and requiring similar replies about other pupils in the class.

"What do we call this boy?" may be treated in a similar way, the pupils asking questions as well as giving replies.

Then the questions, "What is a young sheep called?" and "What do we call a young sheep?" may be introduced and dealt with similarly. A series of questions and answers like the following should be drilled upon:

What is a young dog (cat, horse, cow, sheep, goat, hen) called? A young dog (cat, horse, cow, sheep, goat, hen) is called a puppy (kitten, colt, calf, lamb, kid, chicken).

What do we call a young dog (cat, horse, etc.)?

We call a young dog (cat, horse, etc.) a puppy, (kitten, colt, etc.).

3. Questions of the type, "What can a horse do?" can best be taught by means of pictures showing the various actions of the animals.

The answers, "The horse can run, jump, pull a wagon", "The dog can run, jump, bark, drive the cows", "The cat can catch a mouse", and "The goose (duck) can swim in the water", can be obtained from the pupils' previous knowledge, or can be taught through the French equivalents. The question, "What is a horse (dog, cat) good for?" may also be taught in the same way.

4. The meaning of such expressions as, "What do we get from a cow?" "We get milk from a cow." "What is a cow good for?" "A cow is good to give milk," may first be given in French. The moment the meaning is clear, however, the French equivalents should be discontinued. Much valuable practice in language may be secured through the repetition of such questions and answers as:

What do we get from a cow (sheep, hen, goose, duck) ? We get milk from a cow, (wool from a sheep, eggs from a hen, a goose, and a duck).

What is a cow, (sheep, hen) good for? A cow is good to give milk. A sheep is good to give wool. A hen is good to lay eggs, etc.

5. Useful practice in language may be secured in connection with the food products obtained from these animals. For example:

We eat meat, cream, butter, cheese, and eggs.

Meat is beef, pork, mutton, chicken, turkey, duck, or goose.

The flesh of the cow is called beef.

The flesh of the pig (sheep) is called pork (mutton).

We get cream from milk.

We make butter from cream.

We make cheese from milk.

We get eggs from hens, etc.

Suitable questions for drill on these statements will easily suggest themselves to the teacher.

6. The various physical features of the animals in question may be taught by means of the pictures used.

The tail, mane, and hoofs of the horse; the horns, tail, and hoofs of the cow; the claws of the cat and dog; the beak and feathers of the hen; the webbed foot of the duck and goose, etc., should all be noted and used as subjects for conversation. For example:

Show me the mane of the horse. This is (here is) the mane of the horse.

Show me the horns of the cow. These are (there are) the horns of the cow.

How many hoofs has the sheep? The sheep has four hoofs.

Is the tail of the horse long or short?

Are the horns of the cow sharp?

What kind of claws has the cat?

What kind of feet has the duck? etc.

Recognizing the possibilities of this unit of work for practice in language, the teacher should deal with it very carefully and thoroughly. It may require somewhat longer than a week to treat it adequately.

THIRTY-FIRST UNIT

MATTER TO BE TAUGHT

Names of days of the week, seasons, and months of the year.

Questions —How many days in a week? Name the days of the week. What day of the week is to-day? What day of the week was yesterday? What day of the week will to-morrow be? On what days do you go to school? On what days do you stay at home? On what day do you go to church?

How many months in a year? Name the months of the year? What month is this? What is the next month? What was the last month? What day of the month is this? (This is the tenth of April.)

How many seasons in the year? What season is this? Which season comes after this? Which season comes before this? In which season does the snow come? In which season do the birds and flowers come? Which is the hot season? In which season do the leaves fall? Which is the cold season? etc.

METHOD OF PROCEDURE

To the pupils who have already memorized the French names of the days of the week and months of the year, the material in this unit of work will not be difficult. If, however, the pupils do not know these names in French, it will be well to postpone the teaching of this unit until they have this knowledge.

1. The teacher first asks the pupils to give in French the names of the days of the week in order. He then gives the English names several times, until the order of succession is fairly well fixed in the pupils' minds. He asks the pupils to give the French names one by one, while he repeats after each the corresponding English name. The pupils will thus learn not only the order of succession in English, but also the corresponding English names to the French, so that there will be little danger of confusion. A drill may be conducted as follows:

Teacher —How many days in the week, Joseph?
Joseph —There are seven days in the week.
Teacher —What are the days of the week, Louise?
Louise —The days of the week are Sunday, Monday, etc.
Teacher —Louise will ask these questions, and Rose will answer.
Teacher —To-day is Monday. Yesterday was Sunday. To-morrow will be Tuesday. (Repeated several times.) What is to-day, Joseph?
Joseph —To-day is Monday.
Teacher —What was yesterday, Albert? What will to-morrow be, Alice? etc.
Albert —Yesterday was Sunday.
Alice —To-morrow will be Tuesday.
Teacher —Charles, ask the questions; Louise, answer.
Teacher —On what days do you come to school, Albert?
Albert —I come to school on Monday, Tuesday, etc.
Teacher —On what days do you not come to school, Joseph?
Joseph —I do not come to school on Saturday and Sunday.
Teacher —On what days do you stay at home, Louise?
Louise —I stay at home on Saturday and Sunday.
Teacher —Where do you go on Sunday, Rose?
Rose —On Sunday I go to church, etc.
Teacher —Joseph will ask these questions; Albert will answer.

2. The names of the months of the year may be treated in the same way. If the pupils know the names in French, there will be little difficulty in learning the English names, because of the similarity in form. A drill may be conducted similar to that in the case of the days of the week.

Teacher —How many months in the year, Joseph?
Joseph —There are twelve months in the year.
Teacher —Name the months of the year, Alice.
Alice —The months of the year are January, February, etc.
Teacher —Rose, ask the questions; Louise, answer.
Teacher —What is the present month, Joseph?
Joseph —The present month is March.
Teacher —What was last month, Albert?
Albert —Last month was April.
Teacher —What will next month be, Alice?
Alice —Next month will be May.
Teacher —What day of the month is this, Rose?
Rose —This is the tenth day of April.
Teacher —Joseph will ask these questions; Alice will answer.

3. The names of the seasons will be taught and drilled upon similarly.

Teacher —How many seasons are there in the year, Charles?
Charles —There are four seasons in the year.
Teacher —Name the four seasons, Alice.
Alice —The four seasons are spring, summer, autumn, and winter.
Teacher —In which season are we now, Louise?
Louise —We are now in the spring season.
Teacher —Which season comes next, Rose?
Rose —Summer comes after spring.
Teacher —Which season comes before spring Joseph?
Joseph —Winter comes before spring.
Teacher —Albert will ask these questions; Charles will answer.
Teacher —Name a month of spring, Alice.
Alice —May is a month of spring.

Teacher —Name a summer month, Louise; an autumn month, Rose; a winter month, Joseph, etc.

The teacher will appreciate the opportunity that this unit of work offers in extending the pupils' vocabulary and giving freedom and variety in expression, and will therefore use it to the best advantage. Many of the forms of expression will have to be memorized by the pupils through frequent and attentive repetition.

THIRTY-SECOND UNIT

MATTER TO BE TAUGHT

Measurement of Time:

—Hour, minute, morning, forenoon, noon, afternoon, evening, night, midnight, o'clock.

Questions —Is this morning or afternoon? What time is it? How many hours in a day? How many minutes in an hour?

METHOD OF PROCEDURE

This unit of work will give little difficulty if the pupils have already learned to tell the time in French. If not the unit should be deferred till this has been taught.

To teach this unit effectively, the teacher might make a cardboard model of a clock dial with movable hour and minute hands. Failing this a drawing of a dial might be made on the blackboard, and the various positions of the hands indicated by chalk as the lesson proceeds.

1. Pointing to the dial, the teacher says, "This is the face (dial) of the clock. These are the hands. Show me the long hand, Joseph. That is the minute hand. It tells the minutes. Show me the short hand, Albert. That is the hour hand. It tells the hours."

Teacher —Show me the face (dial) of the clock, Charles.
Charles —This is the face (dial) of the clock.
Teacher —Show the hands of the clock, Alice.
Alice —There are the hands of the clock.
Teacher —Show the hour hand, Louise.
Louise —This is the hour hand.
Teacher —Is the hour hand long or short, Rose?
Rose —The hour hand is short.
Teacher —What does the hour hand tell, Joseph?
Joseph —It tells the hours.
Teacher —Show the minute hand, Albert.
Albert —This is the minute hand.
Teacher —Is the minute hand long or short, Charles?
Charles —The minute hand is long.
Teacher —What does the minute hand tell, Alice?
Alice —The minute hand tells the minutes.
Teacher —Louise, ask the questions; Rose, answer the questions.

2. The teacher now asks the pupils to point to and name in order the numbers on the dial. He asks another pupil to count by fives up to thirty and then to sixty, pointing to the dial numbers in succession. He also gives the pupils practice in showing half-way around the dial from twelve, then a quarter of the way around, then three-quarters.

3. Placing the hour hand at one and the minute hand at twelve, the teacher says, "It is one o'clock". Moving

the hour hand to other numbers and holding the minute hand at twelve, he asks the pupils, "What time is it?" They reply in full statements, "It is two (five, eleven, etc.) o'clock". Individual pupils are then allowed to move the hour hand and to ask the questions for other pupils to answer.

4. The teacher moves the minute hand to six and places the hour hand midway between one and two.

Teacher —How far around the dial is the minute hand?
Pupil —Half around.
Teacher —It is half-past one. What time is it, Joseph?
Joseph —It is half-past one.
Teacher (moving the hour hand midway between three and four, and holding the minute hand at six)—What time is it, Albert?
Albert —It is half-past three.

Similarly, with many other examples of half-past the hour. Then allow a pupil to manipulate the hands and ask the other pupils the questions.

5. Deal with the quarter past the hour in the same way.

6. Have the pupils count by fives up to thirty, pointing at each count to the numbers on the dial in succession from twelve to six. Count from twelve both to the right and to the left. Now place the hour hand a little after twelve and the minute hand at one.

Teacher —It is five minutes after twelve. (Placing the minute hand at three)—What time is it, Joseph?
Joseph —It is fifteen minutes after twelve.
Teacher (placing the hour hand after four and the minute hand at five)—What time is it, Albert?

Albert —It is twenty-five minutes after four.

And so with many other examples. Individual pupils should be permitted to manipulate the hands and ask other pupils to tell the time.

7. *Teacher* (placing the hour hand just before twelve and the minute hand at eleven)—It is five minutes to (before) twelve. (Placing the minute hand at eight)—What time is it, Charles?

Charles —It is twenty minutes to twelve.

Teacher (placing hour hand before ten and the minute hand at seven)—What time it it, Alice?

Alice —It is twenty-five minutes to ten.

Similarly with many other examples. Give the pupils the opportunity to question each other.

8. Deal with the quarter to the hour in the same way as the quarter after. The pupils should be given frequent practice in telling the time from the *real* clock.

9. In connection with measurement of time the pupils should be drilled upon answers to such questions as:

What is the first part of the day called?
What is twelve o'clock in the day called?
What is the part of the day before noon called?
What is the part of the day after noon called?
What is the part of the day after dark called?
What is twelve o'clock at night called?
How many hours are there in a day?
How many minutes are there in an hour?

All answers should, of course, be given in complete statements.

THIRTY-THIRD UNIT

MATTER TO BE TAUGHT

Past Tenses of Common Verbs:

—Be, have, go, come, stand, sit, run, walk, see, hear, fall, read, write, do, make, bring, eat, drink, play, say, speak, tell, ask.

Expressions of Present and Past Time:

—Now, then, to-day, yesterday, this week, last week, at present, a moment ago, when I am at school, when I am at home, etc.

METHOD OF PROCEDURE

One of the most frequent sources of error on the part of French-speaking children in connection with the early work in English is the past tense of verbs. A great deal of difficulty will be obviated in the succeeding stages of the study, if pupils are given a good deal of practice during the first year in the use of past tenses of verbs of common occurrence in conversation.

1. The teacher should have the pupils repeat, in connection with appropriate actions, the present tenses of the verbs which they have already learned. For example:

(1) (*a*) *Teacher* (having sent several pupils to the blackboard—Where are you, Joseph?

Joseph —I am at the blackboard.

Teacher —Where am I, Albert?

Albert —You are at the desk.

Teacher —Where is Joseph, Alice?

Teacher —He is at the blackboard.

Alice —Where are Joseph and Albert, Louise?

Louise —They are at the blackboard.

The same questions and answers may be repeated, using the word *now* in every case, so as to emphasize the element of present time, for example, "Where am I now, Rose?" "You are at the desk now," etc.

(*b*) *Teacher* (having recalled the pupils to their places and taken his own position at the blackboard)—I *was* at the desk. You *were* at the blackboard. He *was* at the blackboard. Where were you, Joseph?

Joseph —I was at the blackboard.
Teacher —Where was Joseph, Albert?
Albert —He was at the blackboard.
Teacher —Where was Rose, Louise?
Louise —She was at the blackboard.
Teacher —Where was I, Charles?
Charles —You were at the desk.
Teacher —Where were Joseph and Rose, Alice?
Alice —They were at the blackboard.

The teacher should allow individual pupils to ask the questions for the others to answer.

The pupils should be well drilled upon the forms "I (he, she) was" and "You (we, they) were".

(2) (*a*) By having each pupil take an object, the teacher gets the statements, "I (we, you, they) have a book now", and "He (she) has a book now".

(*b*) *Teacher* (after having pupils put aside the objects they had taken)—You had a book. I had a pencil. What did I have, Joseph?

Joseph —You had a pencil.
Teacher —What did you have, Albert?
Albert —I had a book.
Teacher —What did (he, she, we, they) have? etc.

(3) (*a*) The teacher, having the pupils perform the action, obtains the statements, "I (you, we, they) go to the door now". "He (she) goes to the door now".

(*b*) *Teacher* (recalling the pupils to their places)—I went to the door. You went to the door. He (she, they) went to the door. What did I do, Alice?

Alice —You went to the door.
Teacher —What did you do, Rose?
Rose —I went to the door.
Teacher —What did Rose (Albert) do, Joseph?
Joseph —She (he) went to the door, etc.

2. After treating several of the verbs in this way, the teacher may secure variety in the drills by having the pupils use other time expressions, for instance:

I come to school now. I came to school yesterday.

I stand on the floor often. I stood on the floor last week.

I sit on the chair every day. I sat on the chair at nine o'clock.

I run to school every morning. I ran to school this morning.

I fall on the ice when I go there. I fell on the ice at recess.

I bring my lunch to school when I come. I brought my lunch to school yesterday.

I drink water at my meals always. I drank water at my meals yesterday.

I eat apples when I go home. I ate two apples when I went home.

I do my work in the morning. I did my work last night.

I write on the blackboard now. Yesterday I wrote on the blackboard.

I see a cow in the field at the present moment. I saw a bird in the tree a moment ago.

I read my lesson when I am at school. I read a book when I was at home, etc.

THIRTY-FOURTH UNIT

MATTER TO BE TAUGHT

Future Tenses of Common Verbs:
—Be, go, come, see, hear, walk, run, have, read, write, do, make, bring, eat, drink, play, stand, sit, say, speak, tell, ask, etc.

Expressions of Future Time:
—To-night, to-morrow, next week, next month, next year, etc.

METHOD OF PROCEDURE

The pupils already know the meaning of *to-day, yesterday,* and *to-morrow,* and this knowledge may serve as a starting-point in learning the future tense forms of the verbs commonly used. They should be taught the use of *next* in expressions of future time.

1. *Teacher*—To-day I am at school. Yesterday I was at school. To-morrow I *shall be* at school. To-day, we are at school. Yesterday we were at school. To-morrow we *shall be* at school.

Teacher —Where are you to-day, Joseph? Where were you yesterday? Where will you be to-morrow?

Joseph —I am at school to-day. I was at school yesterday. I shall be at school to-morrow?

Teacher (speaking to several pupils together)—Where are you to-day? Where were you yesterday? Where will you be to-morrow?

Pupils —We are at school to-day. We were at school yesterday. We shall be at school to-morrow.

Teacher —Where will you go after four o'clock, Albert?

Albert —I shall go home after four o'clock.

Teacher (indicating several pupils)—Where will you go after four o'clock?

Pupils —We shall go home after four o'clock.

Teacher —Where will you come next week, Charles?

Charles —I shall come to school next week.

Teacher (indicating several pupils)—Where will you come next week?

Pupils —We shall come to school next week.

In a similar way by means of suitable questions get the pupils to give such statements as the following:

I (we) shall see the teacher to-morrow.
I (we) shall hear the bell at four o'clock.
I (we) shall walk home after school.
I (we) shall run in the yard at recess.
I (we) shall write a letter to-night.
I (we) shall bring my (our) books to school to-morrow.
I (we) shall eat my (our) lunch at noon.
I (we) shall drink some water at recess.
I (we) shall do my (our) work to-night.
I (we) shall play after school.
I (we) shall stand at the blackboard to-morrow,

By this time the pupils will have noted the use of *shall* with *I* and *we*.

2. *Teacher* (speaking to a pupil)—To-day you are at school. Yesterday you were at school. To-morrow you will be at school.

Teacher —Where am I now? Where was I yesterday? Where shall I be next week?
Pupil —You are at school now. You were at school yesterday. Next week you will be at school.

Let one pupil ask these questions and the others answer.

Teacher (pointing to a pupil and speaking to the others)—To-day he (she) is at school. Yesterday he (she) was at school. To-morrow he (she) will be at school.
Teacher —Where will Albert (Alice) go after school?
Pupil —He (she) will go home after school.
Teacher —What will he (she) bring to school to-morrow?
Pupil —He (she) will bring his (her) books to school to-morrow.

Questions and answers with *they* as subject will be dealt with in the same manner. Many other verbs and expressions of time will be used in drill exercises.

The pupils will have noticed by this time that *will* is used to express future time with *you, he, she,* and *they.*

3. A useful drill exercise on the present, past, and future tense forms may be secured by giving a sentence in the present, and requiring pupils to give the corresponding past and future forms. For example, the teacher may say, "To-day I write on the black-

board", and two pupils will say respectively, "Yesterday I wrote on the blackboard", and "To-morrow I shall write on the blackboard".

Similarly:

Teacher —To-day we bring our lunch to school.
First Pupil —Yesterday we brought our lunch to school.
Second Pupil —To-morrow we shall bring our lunch to school.

So also: Joseph writes the words on the blackboard now. Joseph wrote the words on the blackboard before school. Joseph will write the words on the blackboard after school. The boys play ball in the yard now. Last week the boys played ball in the yard. Next week the boys will play ball in the yard, etc.

THIRTY-FIFTH UNIT

MATTER TO BE TAUGHT

Comparatives and Superlatives of Common Adjectives:
—Long, short; wide, narrow; thick, thin; young, old; good, bad; cold, warm; big, little; much, many; few, etc.

Signs of Comparison:
—Than, as . . . as; not so . . . as.

METHOD OF PROCEDURE

1. Taking three sticks of varying lengths and pointing to each successively, the teacher says: "This is a long stick. This is a longer stick. This is the longest stick". The pupils repeat the statements.

Similarly, arranging three boys of various heights and pointing to each, the teacher says, "This is a tall boy. This is a taller boy. This is the tallest boy". Again the pupils repeat the statements.

2. After two or three demonstrations like the above, the pupils may be allowed to try to make original statements about other objects and qualities. For instance, they make statements about, (*a*) three books of varying thickness (a thick book, a thicker book, the thickest book); (*b*) three papers of varying widths (a wide paper, a wider paper, the widest paper); (*c*) three pupils of varying ages (a young girl, a younger girl, the youngest girl); etc.

3. There will be little difficulty with the adjectives compared regularly with *er* and *est*. Special care will have to be taken with those of irregular comparison, for example, *much, many, good, bad, little, far*.

For instance, the use of *many, more,* and *most* may be taught by giving three girls different numbers of blocks and three boys different numbers of marbles. The teacher may say:

Alice has many blocks. Louise has more blocks. Rose has the most blocks. Joseph has many marbles. Albert has more marbles. Charles has the most marbles.

Pupils should be required to repeat these statements and to make similar sentences referring to other objects, such as pencils, papers, splints, pennies, books, etc.

The following sentences will be sufficient to suggest to the teacher a method of dealing with the other adjectives compared irregularly:

(1) Alice has a *good* book. Louise has a *better* book. Rose has the *best* book.

(2) Joseph has *much* snow on his coat. Albert has *more* snow on his coat. Charles has the *most* snow on his coat.

(3) I have a *little* money. He has *less* money. She has the *least* money.

(4) Alice lives *far* from the school. Charles lives *farther* from the school. Rose lives *farthest* from the school.

(5) This is *bad* writing. This is *worse* writing. This is the *worst* writing.

4. If the foregoing work has been carefully done, there will be no difficulty with the other expressions of comparison involving the use of *than, as . . . as, not so . . . as.*

Arranging three boys in the order of size, the teacher may say:

Joseph is tall. Albert is taller than Joseph. Charles is the tallest of the three (of all).

The pupils repeat these sentences and make similar statements about three girls of varying heights.

Similarly, the teacher, referring to three specimens of writing may say:

Joseph's writing is good. Charles's writing is better than Joseph's. Albert's writing is the best of the three (of all).

The pupils repeat these statements and make similar comparisons of the girls' writing.

Still further, in making comparisons of drawings, the teacher may say:

Joseph's drawing is bad. Charles's drawing is worse than Joseph's. Albert's drawing is the worst of the three (of all).

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DUCATION

The pupils again repeat and make similar statements about the girls' drawings.

5. By this time the pupils will be able to use the comparatives and superlatives of other adjectives with little further help. They will make comparisons, (1) of the number of marbles, blocks, splints, pennies that various pupils have, (2) of the thickness of books, (3) of the length of sticks, (4) of the width of papers, (5) of the distance from school of the pupils' residences, etc., after the following manner:

(1) Joseph has many marbles. Albert has more marbles than Joseph. Charles has the most marbles of the three (of all).

(2) The green book is thick. The blue book is thicker than the green book. The black book is the thickest of the three (of all).

(3) This ruler is long. This ruler is longer than that. This ruler is the longest of the three (of all).

(4) The white paper is wide. The brown paper is wider than the white paper. The blue paper is the widest of all.

(5) Joseph lives far from school. Albert lives farther from school than Joseph. Charles lives the farthest from school of all.

6. Selecting two boys of the same height, the teacher says: "Albert is *as* tall *as* Joseph". Taking two rulers of the same length he says: "The brown ruler is *as* long *as* the yellow ruler". And referring to two books of the same thickness, he says, "My book is *as* thick *as* yours".

After repeating these statements, the pupils may make similar comparisons in connection with other objects. The teacher should as far as possible supply concrete examples and permit the pupils to make their own statements, for example:

Alice is *as* old *as* Louise.
The blue book is *as* large *as* the red book.
The tree is *as* high *as* the post.
Joseph has *as* many marbles *as* Albert.
Louise's writing is *as* good *as* Rose's.
I have *as* much money *as* you, etc.

7. Using concrete examples as far as possible, the teacher says: Joseph is *not so* tall *as* Charles, Alice is *not so* old *as* Rose, To-day is *not so* cold *as* yesterday.

Then the pupils may be led to make such statements as the following:

The school is *not so* high *as* the church.
The scissors are *not so* sharp *as* the knife.
The pencil is *not so* good *as* the ruler.
Joseph's writing is *not so* good *as* Albert's.
The desk is *not so* wide *as* the blackboard.
Albert is *not so* strong *as* Charles, etc.

THIRTY-SIXTH UNIT

MATTER TO BE TAUGHT

Indefinite Pronouns and Adjectives:

—Some, any, one, other, each, every, few, several, many, something, anything, nothing, somebody, anybody, nobody, some one, anyone.

METHOD OF PROCEDURE

1. *Any, some, no, none, several, few*—

The teacher gives several pencils to Joseph, several marbles to Albert, several books to Charles, a few pennies to Alice, a few blocks to Louise, a few papers to Rose, and takes some splints himself.

Teacher —Has Joseph any pencils? Yes, he has some pencils.

Alice —Yes, he has some books.

Teacher —Has Louise any blocks, Joseph?

Joseph —Yes, she has some blocks.

Teacher —Have you any papers, Rose?

Rose —Yes, I have some papers.

Teacher —Have I any splints, Albert?

Albert —Yes, you have some splints.

Teacher —Ask the questions, Louise.

Teacher —Has Joseph any pennies? No, he has none. He has no pennies, but he has some pencils.

Teacher —Has Albert any books, Charles?

Charles —No, he has none. He has no books, but he has some marbles, etc.

Teacher —Joseph has several pencils. Charles has several books, etc. (Give equivalent of *several* in French if necessary.) What has Albert, Alice?

Alice —Albert has several marbles, etc.

Teacher —Louise has a few blocks. Alice has a few pennies. What has Rose, Joseph?

Joseph —She has a few papers.

Teacher —How many pennies has Alice, Charles?

Charles —She has a few (pennies).

Teacher —How many books has Charles, Alice?

Alice —He has several (books).

Teacher —Albert, ask the questions.

2. *One, other, all, each, every*—

Teacher (giving books to Joseph but not to Albert)—

One boy has some books; the other has none.

Teacher (giving papers to Alice but not to Louise)—One girl has no papers, but the other has several.

Teacher (giving a few marbles to Albert but none to Charles)—What have these boys, Alice?

Alice —One (boy) has some marbles, but the other has none, etc.

Teacher (giving pencils to all the boys and papers to all the girls)—All the boys have some pencils. All the girls have some papers. Each (every) boy has some pencils. Each (every) girl has some papers. (The teacher requires the pupils to repeat these statements.)

Teacher (giving several blocks to the boys and a few pennies to the girls)—What have all the boys, (all the girls), Joseph?

Joseph —All the boys have several blocks. All the girls have a few pennies.

Teacher —What has each (every) boy, Alice?

Alice —Each (every) boy has several blocks.

Teacher —What has each (every) girl, Charles?

Charles —Each (every) girl has a few pennies.

Teacher —Ask the questions, Joseph.

3. *Something, anything, nothing, somebody, anybody, nobody, some one, anyone*—

Teacher (holding a bit of chalk in his closed hand)—Have I anything in my hand? Yes, I have something in my hand.

Teacher (allowing Joseph to hold a few marbles in his closed hand)—Have you anything in your hand, Joseph?

Joseph —Yes, I have something in my hand.

Teacher —Has Joseph anything in his hand, Albert?

Albert —Yes, he has something in his hand.

Teacher —Have you anything in your pocket, Charles?

Charles —Yes, I have something in my pocket.

Teacher —Have you anything in your desk, Rose? Is there anything on the table, Joseph? Is there anything in the basket, (under the desk, beneath the stove, behind the door) ? etc.

Teacher —Ask the questions, Louise.

The use of *nothing* will be taught in the same way.

Teacher (having sent Joseph to sit on a chair)—Is anybody (anyone) sitting on the chair? Yes, somebody (some one) is sitting on the chair. (Asking Albert to stand in the corner)—Is anybody (anyone) standing in the corner? Yes, somebody (some one) is standing in the corner.

Teacher (having asked Louis to write on the blackboard)—Is anybody (anyone) writing on the blackboard, Rose?

Rose —Yes somebody (some one) is writing on the blackboard.

Teacher —Is anybody (anyone) looking through the the window (standing at the stove, walking on the platform, reading from a book, drawing pictures on a paper, etc.) ?

Teacher —Ask the questions, Charles.

The use of *nobody* will be taught in a similar manner.

THIRTY-SEVENTH UNIT

MATTER TO BE TAUGHT

Names of Trees:
—Maple, elm, beach, oak, pine, cedar, spruce, poplar, willow.

Names of Fruits:
—Apple, peach, pear, plum, cherry, raspberry, gooseberry, currant, grape, strawberry, blueberry, tomato, orange, lemon, grapefruit, raisin, prune, etc.

Verbs —Grow, plant, produce, use, make, cut, saw, can, preserve.

Other Names:
—Orchard, forest, park, street, branches, bark, leaves, bush, vine, lumber, pulp, furniture, fuel, preserved fruit.

METHOD OF PROCEDURE

The names of the trees may be taught by reference to those that may be seen from the school window, or by means of pictures. Where there is difficulty in designation, the French equivalents may be used.

As far as may be convenient, the names of the fruits may be taught by means of specimens brought into the classroom or by means of pictures.

New verbs may be taught by means of demonstration or by means of French equivalents.

At this stage it will not be necessary to go into details of method. The teacher will now be sufficiently skilful in technique to devise and carry through his own methods of procedure. It will be sufficient to give examples of sentences upon which pupils may be drilled to give them variety and facility in expression.

1. This is a maple tree. It grows in the forest, in the parks, and on the streets. It has broad leaves. The leaves of the maple have many pretty colours in the autumn.

This is an elm tree. It is tall and graceful. It has drooping branches.

This is a beech tree. It has smooth bark. It produces small nuts. The nuts are good to eat. The wood is hard.

This is an oak tree. The wood is very hard. It is used for furniture and for floors.

This is a pine tree. It is very tall and straight. It is used for lumber.

This is a spruce tree. It is used to make pulp. Pulp is made into paper.

This is a poplar tree. It is very tall. It grows in parks and along the streets.

This is a willow tree. It grows near rivers and creeks. It has spreading branches.

The maple, elm, oak, beech, and pine are sawn into lumber. Maple and oak are used for furniture and for hardwood floors. Sometimes they are cut into wood for fuel for the winter.

2. Fruit trees grow in an orchard. Apple trees produce apples. Pear trees produce pears. Peach (plum, cherry) trees produce peaches (plums, cherries). Apples (pears, peaches, plums, cherries) grow on apple (pear, peach, plum, cherry) trees.

Raspberries (gooseberries, currants, blueberries) grow on raspberry (gooseberry, currant, blueberry) bushes. Raspberry bushes produce raspberries, etc.

Strawberries (grapes, tomatoes) grow on vines. Strawberry (grape, tomato) vines produce strawberries (grapes, tomatoes).

All these fruits are good to eat. My mother cans many of them in the summer. She cans raspberries, strawberries, cherries, peaches, and plums. We eat this canned (preserved) fruit in the winter. Apples are kept fresh all winter in barrels or boxes.

THIRTY-EIGHTH UNIT

MATTER TO BE TAUGHT

Names of Vegetables:

—Potato, cabbage, onion, beet, carrot, turnip, cauliflower, radish, cucumber, celery, lettuce.

Names of Field Crops:

—Wheat, barley, oats, corn, clover, timothy.

Other Names:

—Field, garden, ground, crop, vegetable, grain, seed, hay, feed, flour, oatmeal, cornmeal.

METHOD OF PROCEDURE

The same remarks apply in the case of this unit as were made in connection with the preceding unit. As many specimens as possible of the vegetables, grains, and products should be brought to the classroom. Pictures cut from seed catalogues may be mounted on large cardboard sheets and used to good effect.

As examples of the sentences that may be developed and used for language practice the following are submitted:

1. Vegetables grow in gardens.

Potatoes, carrots, onions, beets, turnips, radishes, and celery are root vegetables.

We eat onions, radishes, cucumbers, lettuce, and celery without cooking.

Potatoes, cabbage, onions, beets, carrots, turnips, cauliflower are eaten after being cooked.

2. The farmer grows wheat, barley, oats, corn, clover, and timothy in his fields.

These are called field crops.

Wheat, barley, oats, and corn are called grain. It is made into food for men and animals.

Wheat is made into flour. Flour is made into bread. Oats are ground into oatmeal. Corn is ground into cornmeal. We make porridge from oatmeal and cornmeal.

Barley, oats, and corn are ground into feed for horses, cows, pigs, and sheep.

Clover and timothy are made into hay for horses, cattle, and sheep. Hay and the corn plant are feed for horses, cattle, and sheep.

THIRTY-NINTH UNIT

MATTER TO BE TAUGHT

Names of Farm Implements:
—Plough, tractor, harrow, roller, seed-drill, mower, cultivator, rake, wagon, hay-loader, fork, binder, thresher, hoe, shovel, spade.

Verbs —Plough, harrow, roll, sow, cultivate, mow, rake, pitch, draw, reap, thresh, hoe, dig.

Nouns —Implements, tools, machines, land, field, crop, barn, horses, team, haystack, sheaves, mow, ditch.

METHOD OF PROCEDURE

The same method will be followed as in the last two units. Pictures of the various farm implements should be cut from catalogues and mounted on sheets of cardboard, and the pupils should be given practice in naming the machines and tools.

The following sentences will illustrate the type of work which may be done in connection with this unit:

The farmer cultivates his land. He grows crops of grain, hay, and vegetables. He uses farm implements to sow, to cultivate, and to reap his crops.

He uses a plough to plough the ground.

He uses a harrow to break up the large lumps of earth.

He uses a roller to crush the lumps of earth and to make the land smooth.

He uses a seed-drill to sow the grain.

He uses a cultivator to stir up the earth around the corn plants and the potato plants.

A mower is used to cut the hay.

A rake is used to gather the hay into heaps.

A fork is used to pitch the hay upon the wagon.

A hay-loader is used to carry hay up to the wagon.

The farmer hitches his team of horses to the wagon.

The horses draw the wagon with a load of hay to the barn or to the haystack.

The farmer pitches the hay from the wagon to the haystack.

He uses a binder to reap the oats, the barley, and the wheat.

The binder cuts the grain and ties it in bundles. A bundle of grain is called a sheaf.

When the grain is dry, the sheaves are pitched upon a wagon, and the horses draw it to the barn.

The farmer stores the grain in a mow in the barn.

The grain is threshed with a thresher.

The farmer uses a hoe to cultivate the corn and the vegetables. The hoe cuts the weeds.

A shovel or a spade is used to dig ditches.

FORTIETH UNIT

MATTER TO BE TAUGHT

Verbs —Could, would, should, must, ought, like, want.
Adverbs —Again, once, soon, ever, never, away, just, very, how, yet, now, almost, nearly.
Prepositions —Before, about, after, around, off.
Conjunctions —Because, if, before, why, when, where, how.

METHOD OF PROCEDURE

There are grouped in this unit several commonly used words which have not been provided for in previous units. Many of these, if not all, should be taught conversationally during the first year. If it is found that all cannot conveniently be taught at this point, some of them may be postponed till the second year, when many of them will occur in connection with the composition and reading exercises.

The following examples of questions and answers will suggest possibilities of language exercises involving these words:

1. *Could*—

Can you write on the blackboard now? Yes, I can write on the blackboard now.

Can Joseph read from his book now? Yes, he can read from his book now.

Could you write on the blackboard yesterday? Yes, I *could* write on the blackboard yesterday.

Could you read last year? No, I *could* not read last year.

Could Alice spell hard words a year ago? No, she *could* not spell hard words a year ago.

2. *Would, should*—

Will Albert work hard to-day? Yes, he will work hard to-day.

Would he work hard yesterday. Yes, he *would* work hard yesterday.

Would you read if I asked you? Yes, I *would* read if you asked me.

When *would* you read? etc.

Would Rose play at recess? Yes, she *would* play at recess.

When *would* Rose play? etc.

I *should* like to see you. I *should* like to go to school.

3. *Must*—

Must you go home? Yes, I *must* go home.

Must the boys work in school? Yes, they *must* work in school.

Must I study if I want to learn? Yes, you *must* study if you want to learn.

What *must* you do to see your mother? I *must* go home to see my mother.

Why *must* Joseph study hard? He *must* study hard because he wants to learn.

Where *must* you go after school? I *must* go home after school.

What *must* you do on Saturday? I *must* help my mother on Saturday.

4. *Ought to, should*—

What *ought* you *to* do (*should* you do) in school? I *ought to* (*should*) work hard in school.

Why *ought* you *to* work (*should* you work) hard in school. I *ought to* (*should*) work hard in school because I want to learn.

What *ought* you *to* do (*should* you do) on Sunday? I *ought to* (*should*) *go* to church on Sunday.

Where *ought* Charles *to* go (*should* Charles go) after school? He *ought to* (*should*) go home after school.

How *ought* we *to* write (*should* we write)? We *ought to* (*should*) write well.

5. *Adverbs*—

Will you come to see me *again?* Yes, I will come to see you *again.* Give your answer *again.* Go to the blackboard *again.*

Did you *ever* go to Montreal, Louise? No, I *never* went to Montreal. Yes, I went to Montreal *once.*

Have you *ever* seen an elephant, Joseph? No, I have *never* seen an elephant. Yes, I have seen an elephant *once.*

Will you go home *soon?* Yes, I will go home *soon.* I will go at four o'clock.

Can you finish your work *soon?* etc.

How old are you? I am *just* eight years old. I am *nearly* (*almost*) eight years old.

How many blocks have you? I have *just* twenty blocks. I have *nearly* (*almost*) twenty blocks. I have *very* many blocks.

How many books have you? I have *very* few books.

Is it cold to-day? Yes, it is *very* cold.

Is Joseph here *yet?* No, he has gone home.

Has Charles arrived yet? No, he has not arrived *yet*.

What did the boy do? He walked *away* from the table.

Where did the girl run? She ran *away* from the gate.

6. *Prepositions*—

Where does the boy stand? He stands *before* the desk.

Where does he run? He runs *about* the room.

What did he tell you? He told me *about* his dog.

Where does he go *after* four o'clock? He goes home *after* four o'clock.

Where does Albert come in the line? He comes *after* me.

Where did the girl walk? She walked *around* the table.

Where did he tie his handkerchief? He tied it *around* his head.

Where did the boy fall? He fell *off* the chair.

What did the ball do? It rolled *off* the table.

7. *Conjunctions*—

Why do you eat apples? I eat apples *because* I like them.

Why were you late for school? I was late *because* the snow was deep.

Will you come to school to-morrow? Yes, I shall come *if* I am not sick.

Will you give this to Rose, to-morrow? Yes, I will give it to her to-morrow *if* she comes to school.

Which arrived at school first, Joseph or Charles? Joseph arrived *before* Charles did.

When was this done? It was done *before* I arrived.

What did he tell you? He told me *why* he came.

He told me *how* he did the work. He told me *where* he found the paper. He told me *when* I could have the book, etc.

CHAPTER III

SECOND YEAR IN ENGLISH

THE WORK of the second year in English consists mainly of (1) reading, (2) conversation and oral composition, and (3) transcription, spelling, and dictation. All three types of work should be closely correlated.

READING

English reading should be begun when the pupil enters his second school year, and should be continued systematically, two lesson periods a day if possible being devoted to it. It will not be necessary, as already pointed out in another place, to start in the same way as English-speaking pupils are started when they enter school. It should be remembered that, at the beginning of the second school year, French-speaking pupils are already able to read easy French with some facility, and have an English vocabulary of three or four hundred words gained during the conversational exercises of the first year. This equipment will be of great assistance in learning to read English. Their knowledge of the sounds of the letters in French will enable them to recognize English words. The sounds of the consonants are much the same in both languages, and the differences in vowel sounds may be taught, more or less incidentally, as the reading lessons proceed. An occasional formal drill in English sounds should be given, especially upon those of letters or combinations of letters that are either absent altogether or sounded differently in French.

The following tabulation of letters and combinations will be found useful in making comparisons between the phonic values in the two languages:

1. Letters having practically the same sounds in both English and French:

a, b, c, d, f, g, (hard), *l, m, n, p, r, s, t, v, x, z.*

2. Short vowels different in sound in each language:

e (pen, men, ten, get, let, net, pet, set, send, lend, went, etc.)
i (pin, fin, sin, sit, fit, hit, dim, rim, sip, lip, etc.)
o (on, pond, fond, not, got, hop, mop, etc.)
u (tub, rub, mud, mug, gun, fun, hum, cup, etc.)

3. Long vowels:

a (date, grate, fade, rage, male, gale, game, etc.)
e (here, mere, severe, etc.)
i (hide, file, mile, mine, nine, ripe, fire, five, etc.)
o (rob, rode, spoke, hole, home, bone, more, note, etc.)
u (tube, mule, tune, use, fuse, mute, pure, sure, etc.)

In these cases pupils should be taught that the *e* at the end of the words is not sounded, but it makes the preceding vowel long.

4. Consonants different in sound in the two languages or absent in French:

h (hat, hand, hair, he, his, him, her, etc.)
j, g (soft) (job, jam, jar, joke, gem, gentle)
k (rare in French) (kid, kind, keg, like, pike, etc.)
qu (quart, quick, question, queer, quest, etc.)
w (wet, went, was, were, wind, wear, etc.)

5. Letter combinations representing single sounds absent or different in French:

sh (ship, shore, dish, fish, bush, etc.)
ch (chair, chat, chip, chin, lunch, etc.)
th (thin, think, then, they, mother, father, etc.)

wh (when, where, why, white, whale, etc.)
ck (back, black, deck, clock, lock, rock, duck, etc.)
ng (bring, sing, ring, hang, long, rung, sung, etc.)
nk (bank, tank, ink, think, sink, sunk)
oy, oi (boy, toy, joy, boil, coil, soil, toil, etc.)
ay (bay, day, gay, hay, lay, may, pay, ray, etc.)
aw, au (jaw, law, paw, raw, saw, Paul, haul, maul)
ow, ou (cow, how, brown, now, bound, pound, loud, our)
ew, ue (dew, few, hew, Jew, new, stew, crew, due, hue, sue, blue)
ee, ea, ie, ei (bee, see, tree, sheep, each, peach, ear, fear, beat, piece, siege, either, ceiling)
er, ur, ir (her, winter, sister, turn, burn, fur, fir, sir, stir)
o͞o, o͝o (moon, spoon, soon, food, foot, good, stood)
oa (boat, coat, roar, oar, soar, moan)
all (ball, call, fall, small, stall)
alk (walk, talk, chalk, stalk, balk)
igh (high, nigh, sigh, sight, night, fright)
tion (nation, attention, etc.)
ould (should, could, would)

If this table is built up gradually and kept on the blackboard or on a chart so as to give opportunity for occasional drill, the pupils will soon have mastered the sounds in English that are different from those of French. The only sounds that are really difficult for French-speaking children are *th* and *wh,* and these will require constant and persistent repetition until they are fixed as habits. Sounds like *ea* (in such words as *great* and *bread*), and *ough* (as in *though, bough, through, thought, cough, enough*) should be taught incidentally as the words arise in the reading of conversation lessons.

The English names of the letters should be learned in connection with the early blackboard lessons in reading, and in all oral spelling exercises in English these names should be required. They are sufficiently like the French names to give little difficulty in acquiring them.

During the first three or four months of the second year at school the reading of the pupils should be carried on largely from the blackboard or from charts prepared by the teacher. If the classroom has a good deal of blackboard space, the teacher will be able to write out many of the reading lessons and keep them for practice for some time. Some of the most successful teachers use large sheets of wrapping paper of good quality and uniform size, and on these write the lessons with black crayon or print them with a rubber stamp printing outfit. The charts have this advantage, that they may be preserved and used from year to year with successive classes of pupils. The resourceful teacher can in this way within a short time secure a repertoire of very useful reading lessons, which will form a valuable Primer for the pupils. Some method can easily be devised for fastening the charts together and hanging them on the wall or on an easel.

The authorized *Primer* should not be placed in the hands of the pupils for reading purposes until they have had a good deal of easy reading from the blackboard or charts, along with drills in word recognition and in phonics. The *Ontario Primer* is purely a reading book, and is not intended to be used by the pupils without this preliminary preparation. To introduce it too soon will confront the pupil with so many difficulties that he is likely to be discouraged at the outset. But, introduced after sufficient blackboard practice, this *Primer* is proving a very satisfactory Reader, because the interesting matter contained in it forms a strong incentive to effort on the part of the children.

The following general suggestions are given by way of assisting teachers in the presentation of blackboard reading lessons:

1. The ideas should be developed conversationally by using objects or pictures, and by having the pupils perform the actions where possible. The pupils should almost invariably be required to give their answers in complete sentences.

2. Usually the pupils should give, in answer to appropriate questions, the sentences which the teacher writes on the blackboard.

3. The teacher should assure himself that the pupils recognize all the words before they are allowed to read. They should be required to point out and pronounce individual words in the sentences or to name words pointed out by the teacher. The pronunciation of difficult words may be discovered by means of phonics or by recalling the sentences originally given by the pupils.

4. The teacher should never point to the words individually in the order in which they occur in the sentence, nor permit the pupils to do so. As early as possible they should learn to group words together in phrases and to read in a natural way. In the early stages, the teacher may, by a sweep of the pointer or chalk, indicate the words that should be read together in a group.

5. At seats the pupils should copy carefully the reading lesson in exercise books kept for this particular purpose. While doing this they should learn to spell the words. In succeeding lesson periods they should be required to read the lesson from their exercise books or from a chart, by way of further drill.

6. When the pupils have made some progress in this work, the teacher should give them practice in spelling by dictating single words or short sentences from the lessons.

MATERIALS FOR BLACKBOARD READING

To illustrate what may be done in blackboard reading with second-year pupils, the following examples are given, together with brief suggestions as to methods of treating them. We shall divide the lessons into several types.

1. Materials drawn from the conversational work of the first year:

(1) Give each of several pupils different objects, and ask each what he has. Write the answers on the blackboard thus:

I have a pen.
I have a book.
I have a pencil.
I have a box.
I have a paper.
I have a ruler.

When the sentences are all written, have individual pupils point out the words, *pencil, box, book,* etc.; none of these will give difficulty, as the pupils will recognize them from their knowledge of French sounds. The teacher should draw attention to the short sound of *oo* in *book,* and place this symbol in a reserved space on the blackboard or on a chart, for future reference or drill. The words *I* and *have* will be learned by the pupils because of their frequent occurrence. As a seat exercise the pupils should copy the sentences carefully, learning the spelling of the words incidentally.

(2) Place several objects on the desk and ask individual pupils what they see. Write their answers on the blackboard.

I see a bell. I see a brush.
I see a basket. I see a knife.
I see a bottle. I see a map.

Deal with these sentences as in (1) above. Two or three new symbols—*ee, sh, k*—will be isolated from the words and placed in the sound chart, each followed by the key word. Pupils should be told that the *k* in *knife* has no sound, and that the *e* at the end does not speak, but makes the *i* say *eye*.

(3) Arrange objects in various positions and have the pupils tell you where each is. A series of sentences like the following may be obtained and written on the blackboard:

The pencil is on the desk. The paper is under the ruler.

The pen is on the box. The brush is behind the chair.

The bell is on the book. The basket is in front of the desk.

As before, the new words will be pointed out by the pupils. New sounds, like *ch* (chair) and *u*, will be noted and included in the chart.

(4) Have individual pupils perform various actions, and, by means of questions, secure the following answers, which will then be written on the blackboard:

I walk to the window. I stand at the stove.

I run to the door. I sit on the chair.

He walks to the desk. She stands on the floor.

She runs to the blackboard. He sits in the corner.

Drill on the recognition of the new words should follow as usual. The new sound *alk* (walk) should be noted, and the symbols *oo* (door and floor), *oa* (board), *ow* (window) should be compared in sound with that of *o* in *stove.*

(5) As before, the actions expressed in the following sentences are performed by the teacher and pupils. The statements are given by individual pupils, and are written on the blackboard by the teacher.

We walk to the blackboard. You stand at the stove.

You stand at the window. The teacher sits at the desk.

They run to the door. The boy jumps on the floor.

The boy walks to the corner. The girl turns to the blackboard.

The girl sits on the chair. The teacher walks to the table.

The new words are drilled upon as usual. The *s* sound in third singular verbs is carefully articulated. The sound represented by *er* and *ur* in *teacher* and *turn,* the sound *ea* in *teacher,* and the sound of *j* in *jump,* will be noted, and the symbols placed in the chart.

In the following blackboard reading-lessons based upon the conversational exercises of the first year, the teacher may proceed in the manner suggested above. Where possible he should have the pupils perform the actions and give the sentences expressing these. He should write the sentences on the blackboard, drill on the new words, have sounds of new symbols discovered, and transfer the symbols to the sound chart. These general suggestions will make it unnecessary to give particular directions regarding the manner of treatment of the remaining lessons of this type.

(6) Where am I? You are at the blackboard. You are behind the stove. You are in front of the desk.

Where are you? I am behind the chair. I am beside the stove. I am at the window, etc.

Where is he? He is beside the table, etc.

Where is she? She is in the corner, etc.

Where are we? We are in front of the desk, etc.

Where are they? They are in front of the desk, etc.

Where is the the teacher? Where is the boy? Where is the girl? etc.

(7) I go to the door. I come to the desk.

He goes to the stove. She comes to the stove.

They go to the window. You come to the door.

The boy goes to the desk. The boy comes to the chair.

The girl goes to the table. The girl comes to the blackboard.

The teacher goes to the blackboard. The teacher comes to the window.

What do you (I, we, they) do?

What does he (she, the boy, the girl, the teacher) do?

(8) I am standing on the floor. He is walking to the door. She is going to the window. We are coming to the desk. They are running to the door. The boy is jumping on the floor. The girl is sitting in the chair. The teacher is standing at the blackboard, etc. What am I doing? What are you doing? What is he (she, the boy, the girl, the teacher) doing? etc.

(9) What is your name? My name is . . . .

What is your father's name? My father's name is . . . .

How old are you? I am eight years old.

Where do you live? I live in . . . .

How many brothers and sisters have you? I have . . . . sisters and . . . . brothers.

(10) I take a book. He takes a book. She takes a paper. The boy takes a ruler. I put the book on the desk. He puts the pencil in the box. She puts the paper under the chair. We put the pen on the table. The boy puts the bell beside the book. The girl puts the bottle behind the bell. The teacher puts the chalk in the box. What do I (we, you, they) do? What does he (she, the boy, the girl, the teacher) do?

(11) This paper is red. That paper is blue.

This pencil is black. That pencil is yellow.

I have a green book. She has a blue book.

He has a brown pen. She has a purple pencil.

The teacher has a black hat. The girl has a pink dress.

I put the red pencil in the brown box.

The boy puts the yellow paper under the blue book.

The teacher puts the red chalk beside the green pen.

(12) (*a*) I look through the window. I see the yard, the fence, and the gate. I see a tree in the yard. I see the pump at the well. I see the green grass in the field.

(*b*) I look through the window. I see the street and the sidewalk. I see a store on the street. I see an automobile running on the road. I see a man walking on the sidewalk.

(These lessons may be varied by using as subjects *he, she, the boy, the girl,* etc.)

(13) I have two pencils in this box. The boy puts three blocks on the desk. The girl takes four pencils. There are six boys in this class. There are seven books on the table. There are two girls at the door. We have three blackboards in this school.

The teacher takes four papers. He puts them in the desk.

(14) Write such sentences as the following on the blackboard; have the pupils read them silently, and perform the actions indicated:

Go to the door. Open the door. Close the door. Walk to the window. Run to the stove. Sit on the chair. Stand beside (behind, in front of) the desk. Put the book on the desk. Put the pencil in (on, under, beside) the box. Tear the paper. Break the stick. Give me the pencil. Throw the ball to me. Show me the basket. Ring the bell. Write on the blackboard, etc.

(15) I have two eyes and two ears. I can see with my eyes and hear with my ears. I have two arms and two legs. I can lift with my arms and run with my legs. I have ten fingers. I can write with my fingers. I have one tongue and my teeth. I speak with my tongue and eat with my teeth. (Use *he* or *she* instead of *I*, and make other necessary changes.)

(16) I wear a red sweater and blue trousers. I wear shoes and stockings on my feet. When it rains, I wear rubbers. In summer I wear a hat, and in winter I wear a cap on my head. In winter I wear mitts on my hands. (Use *he* or *she* with other necessary changes.)

(17) I am a little girl. I am eight years old. I have two sisters. Their names are Alice and Louise. I have three brothers. Their names are Albert, Joseph, and Charles. I come to school. There are four boys and five girls in my class. I have two books and three pencils. I put my books in my desk. I put my pencils in my box.

(Substitute *Joseph* and *Alice* for *I* in this lesson and make other necessary changes.)

(18) This little boy has two books. One book is new and has a red cover. The other book is old and has a blue cover. The new book has pretty pictures, but the old book has no pictures. The boy has two pencils. One pencil is yellow, and the other is black. The yellow pencil is long and sharp, but the black pencil is short and dull.

(19) The teacher writes a story on the blackboard. It is not a hard story. I can read it. I can write it in my copybook. My brother Joseph cannot read or write. He is too little. He can draw pictures on his paper. But they are not pretty pictures.

(20) I have my breakfast in the morning at eight o'clock. I eat some porridge first. I put sugar and milk on it and eat it with a spoon. Then I eat some toast and fruit. I put butter on my toast with a knife. I eat my fruit with a spoon. I drink a glass of milk. Then I go to school.

(21) There are many animals on the farm. We have horses, cows, sheep, dogs, and cats. A horse works. He can pull a wagon. A cow gives milk. Butter and cheese are make from milk. A sheep has a coat of wool. Stockings, mitts, scarfs, and sweaters are made from wool. A dog drives cows and sheep to the fields

and brings them to the barn. A cat can catch rats and mice. A little horse is called a colt. A little cow (sheep, dog, cat) is called a calf (lamb, puppy, kitten).

(22) We have four seasons in the year. They are spring, summer, autumn, and winter. In spring the birds and flowers come. In summer we have warm days, and the fruit and grain get ripe. In autumn the leaves fall, and the birds go away. In winter the snow and ice come.

(23) There are seven days in the week. The first day is Sunday. We go to church on that day. The next five days are Monday, Tuesday, Wednesday, Thursday, and Friday. We go to school on these days. The last day is Saturday. We do not go to school on that day. We stay at home.

The teacher will realize that the materials for blackboard reading lessons that may be drawn from the conversation exercises of the first year are practically unlimited. The practice in this kind of work may be continued as long as the interest can be maintained. The more the pupils do in this field the faster will be the progress when they are introduced to the reading book.

2. Stories about the pupils themselves or about their pets and toys:

(1) The teacher announces to the class, "This morning we shall make a story about Tom". Then by means of easy questions the pupils are led to give the sentences, and the teacher writes them on the blackboard.

Tom is a little boy. He is seven years old. He lives on a farm. He goes to school. He reads French and

English. He can spell and write. He can do long sums. After school he plays with other boys.

(2) A story about Mary is developed in the same way, and read by the pupils:

Mary is a little girl. She is eight years old. She lives on Rideau Street. She lives in a big red house. She has a little sister. Her name is Alice. She has a little brother, too. His name is Albert. Alice and Albert do not come to school yet.

(3) The boys of the class will be delighted to tell a story about their dogs:

I have a dog. He is a big dog. He is brown and white. His name is Jack. He can bark. He can run fast. He eats bread and meat. He drives the cows to the field. Jack is a good dog.

(4) The girls of the class will respond with equal enthusiasm in making a story about their cats or dolls:

(*a*) I have a big black cat. His name is Pat. He eats bread and milk. He can catch mice. He plays with my ball. He does not like dogs. When they come near, he scratches them.

(*b*) I have a pretty doll. I call my doll Alice. She has brown hair. She has blue eyes. She wears a pink dress. When she lies down she shuts her eyes. Alice sleeps with me at night.

3. Stories developed from pictures and written on the blackboard:

Pictures form one of the most fruitful and interesting sources of material for blackboard reading lessons. The most useful and stimulating pictures for this purpose are those of children and familiar animals. The pictures should preferably suggest a story which is evident to the children, or which they can be led to invent by proper questioning. Many of the pictures in the *Readers* may be used effectively, and others may be collected by the teacher from calendars, illustrated newspapers, and magazines. The latter should be mounted on cardboard and preserved for use from year to year. The following examples are presented by way of illustration of the possibilities of pictures as a basis of blackboard reading lessons:

(1) Using the picture on page 12 of *Premier Livre de Lecture, Première Partie,* the teacher, through suitable questioning, may secure the following statements which will form a good reading lesson:

I see a little dog. He has big black spots on his coat and head. He has a short tail and two short ears. His name is Snap. He is drinking milk from a bowl. I see a gray cat. His name is Tom. Tom wants some milk. Snap will not give him any milk. Tom is afraid of Snap. So he does not come near the bowl.

(2) The picture on page 66 of the same book may be used in a similar way to develop a reading lesson such as the following:

Mary and Alice are sisters. Their father has given them a doll. They call the doll Katie. In the picture Mary wants to play with the doll. She says, "Katie is my doll". Alice wants to play with the doll, too. She says, "No, Katie is my doll". Mary pulls Katie by the arm. Alice pulls Katie by the legs. The doll breaks. Now Mary and Alice have no doll. They are sorry.

(3) Similarly, by questioning pupils on the picture on page 32 of *Premier Livre de Lecture, Première Partie,* the following lesson may be obtained:

Tommy and Bobby are two brothers. They live near a river. One day Tommy was playing near the river. He fell into the water. The water was deep. He caught a bush on the bank of the river. He called, "Bobby, Bobby!" His brother heard him calling. Bobby came running with a rope in his hand. He threw the rope to Tommy and pulled him to the bank. Tommy was glad to get out of the river safely.

Some of the pictures in the *Ontario Primer* (English) lend themselves to treatment of this kind. The following examples will suggest their possibilities:

(*a*) *Based on the picture on page 1.*

In the picture I see a hen, a dog, a pig, and a cat. The dog is white with a big black spot on one eye. The pig has some black spots, too. The cat is sitting on the fence. The hen has some wheat on the ground before her. She is speaking to the three animals. Thy are listening to what she says.

I see a house with one window. A barrel is near the house. There is water in the barrel. I see some flowers and two trees, and a path running to the field.

(*b*) *Based on the picture on page 16.*

A little boy is sleeping beside a haystack. He has a blue suit. His hat and his horn are on the ground near him. The gate in the fence is open. Three sheep have gone through the gate into the field. Two other sheep are going through now. In the field there are a house, a barn, and some trees. The little boy should not let the sheep go into the field.

In preparing a reading lesson from a picture, the teacher should first decide upon the interpretation that the pupils can most easily be led to give to the picture. Then he should write out the story for himself in words that are already in the vocabulary of the pupils or can readily be added during the course of the lesson. He should decide upon the questions he is going to ask and the new words he is going to teach. In writing the lesson on the blackboard, he should be sure that the pupils know all the words before having the sentences read. He should then strive to have the pupils read the lesson fluently and expressively with correct pronunciation and inflection.

4. Lessons based on conversations about familiar animals and birds:

The well-known interest that all children have in animals and birds may be used in developing many blackboard reading lessons. The teacher should either draw or procure a picture of the animals or birds, and have it placed on the blackboard beside the reading matter. This reading matter may be dealt with in either of two ways. The teacher may secure it from the pupils by suitable questioning, or he may write it directly on the blackboard and have the pupils read it silently. In the latter case their knowledge should be tested before they read the matter aloud by having them answer questions about what they have read.

The following examples will serve to illustrate what may be done in connection with this type of material:

PICTURE OF

A HORSE

(1) My father has a good horse. His name is Prince. He has a brown coat, a black tail, and a black mane. In the summer Prince eats grass in the field. He cannot jump over the fence. In the winter he has a warm stall in the stable. My father gives him hay and oats to eat. Prince can run fast. Sometimes he gives

me a ride on his back. Then he walks slowly so that I shall not fall off.

PICTURE OF
A COW

(2) This is Bess, our cow. She is very quiet and gentle. She has a red coat with some white spots. She has two sharp horns. The dog is afraid of her horns and runs away when Bess goes after him with her head down. Bess eats grass in the field all day. She sleeps in the barn at night. In the morning and in the evening she gives us a big pailful of milk. I drink a glassful at every meal. Mother makes butter from some of the milk.

PICTURE OF
A LAMB

(3) This is Skip, my pet lamb. He has a white coat of wool. His legs and tail are long. He runs and jumps in the field. I have put a ribbon with a little bell around his neck. When he is lost I can hear the bell ring. Then I can find him and bring him home. When Skip grows up he will be a big sheep. He will give his wool to make my stockings.

PICTURE OF
A DUCK

(4) Mrs. Duck is out for a walk. She does not walk well for her legs are very short. But she is very proud of her webbed feet which help her to swim well. She is on her way to the pond. She goes there every morning for a swim. She looks better in the water than she does on land. With her webbed feet she

pushes herself quickly over the water. She has great fun swimming and diving. Mrs. Duck has a nest in the tall grass. I found this nest yesterday when I was walking by the pond, but I did not take the eggs.

PICTURE OF

A SQUIRREL

(5) "Good morning, Mr. Black Squirrel, how are you to-day?"

"Very well, thank you. I hope you are well too. This is a fine day for squirrels".

"Why do you say that, Mr. Squirrel?"

"Because the nuts are falling. I found a big one on the ground just now".

"How can you eat such a hard nut?"

"Oh, that is easy. You see I have some sharp teeth, and I make a hole in the shell. After that I have no trouble to get the meat out".

"What are you doing these fine October days, Mr. Squirrel?"

"I have a hole in this tree, and I am putting nuts in it for winter".

"What do you do all the long winter?"

"I sleep most of the time. When I am hungry I eat a few nuts".

"How can you keep warm in the cold weather?"

"Oh, I have a fine nest. I wrap my tail around my throat, and my thick fur keeps me warm".

"You seem to have a home as good as mine. Good-bye Mr. Black Squirrel, I must go now".

"Good-bye. Come and talk to me again some day."

PICTURE OF

A HEN

(6) "Cut, cut, cut!" said the big gray hen, "Cut, cut, cut!"

"What is the matter, Mrs. Hen?" I asked.

"I have just laid an egg in my nest in the pen", said she.

"Well, you should not make so much noise about it", said I.

"Why not?" she asked. "I am sure it is a fine white egg".

"You are not the only hen that lays eggs", I said. "It is silly to shout over such a little thing".

"It is not a little thing; it is a big thing", said Mrs. Hen.

And she walked away to the barn yard to tell the other hens about the big white egg she had laid in her nest in the pen.

PICTURE OF

A BEE

(7) "Good-day, Mrs. Bee. You seem to be very busy".

"Yes, I have been at work since early morning".

"What have you been doing?"

"I have visited more than a hundred flowers".

"Why do you visit the flowers".

"I gather honey from them".

"What do you do with the honey?"

"I take it to the hive where I live with hundreds of other bees".

"Are you the only bee that works?"

"Oh, no, every other bee works as hard as I do".

"What do you do with the honey?"

"A man takes most of it from us and sells it, but he leaves us enough to eat in the winter. But I have no time to talk to you any more. I must fly away to another flower".

"Good-bye, Mrs. Bee, I hope you will find a great deal of honey to-day".

"Thank you. Good-bye, I hope I shall see you another day".

5. Lessons presenting problems for pupils to solve:

Children are usually much interested in reading lessons which involve a riddle or a problem to solve. The following will serve to illustrate this type of lesson. The teacher will be able to invent numerous others of a similar kind.

(1) I am so fat that I can hardly walk. I have four short legs, two long ears, and a curly tail. When I am hungry, I squeal loudly. The boys put my food in a trough. I eat my food very fast. I am greedy. When the weather is hot, I like to lie in the mud. What am I?

(2) I am little. I am black. I have six legs. I have two wings. I buzz and hum. I like sweet things. People do not like me. They try to keep me out of their houses. They put screens on their doors and windows to keep me out. But I get inside when the doors are open. I can get through a very small hole. What am I?

(3) I am round. I am red. I grow on a tree. I grow from a little white flower. I have little brown seeds. When I am small, I am green. Little boys like to eat me. When I am green I make them sick. But when I am ripe, I am good for them. They put me in their lunch baskets and take me to school. They eat me at noon after their bread and butter. Sometimes you can see me in a box or a barrel in the windows of the stores in the winter. What am I?

(4) I grow in the ground. I am round. I am as big as your fist. I am brown in colour. People dig me up out of the ground. They take off my brown coat. Then I am white. They put me in a pot of hot water and boil me. Then they eat me at dinner. Everybody likes me. Who am I?

(5) I am a little animal. I am brown in colour. I have sharp teeth and a long tail. I live in barns and in houses. I make holes in the walls so that I can run in and out. I like to eat cheese and meat. I am afraid of cats. They will catch and eat me if they can. People do not like me. They set traps to catch me. I have a hard time to live. Who am I?

(6) I am round and soft. I am made of rubber and I am filled with air. Little girls play with me. They throw me around the school yard. They run after me and catch me. Sometimes they hit me with a stick. Then I fly through the air, and bound on the ground, and roll far away. The little girls have a good game with me. Who am I?

(7) I am a big bird. I have black feathers. I can fly well. When the farmer plants his corn, I dig it up and eat it. I kill the little birds and eat their eggs. Men do not like me. They try to shoot me with guns. But I do not let them get near me. When I see them coming, I fly far away. I have a harsh voice. I can not sing well. Who am I?

(8) I am a building. Sometimes I am made of wood and sometimes of brick. Sometimes I have only one room, and sometimes I have several rooms. Many boys and girls come to me at nine o'clock in the morning. They stay till four o'clock in the afternoon. They bring their books and pencils. They work hard. They like me, and I am very fond of them. Who am I?

READING FROM THE PRIMER

If the teacher has systematically and persistently covered the course in blackboard or chart reading recommended above for three or four months at the beginning of the second school year, the pupils will be able to start English reading from a book. The teacher's problem now is to provide reading matter within their powers of comprehension, and at the same time so interesting as to induce them to put forth effort in its mastery. The *Ontario Primer* is strongly recommended because it fulfils both of these conditions. The teacher is again reminded that the French-speaking child of the second school year brings to the task a somewhat different equipment from that of the English-speaking child when he is introduced to the *Primer*. The method of treatment must therefore be somewhat different. For instance, the nursery rhymes, which appear in considerable numbers at the beginning of the *Primer*, and which form part of the early literary inheritance of every English-speaking child, are quite foreign in both form and content to the French-speaking child. The latter should certainly not be asked to begin reading these. Nor should he be required to attempt much of the poetry in the *Primer* until at least the prose selections are completed, for the inverted and unusual expressions of poetry are difficult for the child just learning to speak the language.

The first difference in the method of procedure should, therefore, be a change in the order of presenting the lessons. Obviously the reading lessons that are easy for the English-speaking child are not necessarily easy for the French-speaking child. The following is suggested as a suitable order in which to teach the lessons in the *Ontario Primer*. It will be observed that the selections as arranged in this order follow naturally after the lessons proposed in the preceding section for blackboard reading, so that there is no sudden transition from one sort of material to that of a different sort.

ORDER FOR TEACHING LESSONS FROM THE ONTARIO PRIMER

1 Page 45—Jack and Tom
2. “ 25—The Horse and the Goose
3. “ 21—Five Little Birds
4. “ 28—Can't You Talk?
5. “ 1—The Little Red Hen
6. “ 17—The Horn
7. “ 23—The Fire
8. “ 60—The Cat and the Bird
9. “ 61—The Ducks and the Frogs
10. “ 65—The Story of Henny Penny
11. “ 70—The Gingerbread Boy
12. “ 81—The Yellow Bird
13. “ 82—The Little Man
14. “ 74—The Rats and the Egg
15. “ 24—Who am I?
16. “ 67—The Greedy Man
17. “ 55—The Three Little Pigs
18. “ 47—The Tea Party
19. “ 63—The Dog in the Manger
20. “ 49—The Three Bears
21. “ 68—Robin Redbreast
22. “ 43—The Wise Fox
23. “ 79—The Lion and the Mouse
24. “ 75—The Town Musicians

25. " 42—The Clever Dog
26. " 85—Hans
27. " 87—A Giant
28. " 88—The Indian Boy

These may be followed by the poems in the *Primer* in the order of their difficulty.

The following plan is recommended as a general method of dealing with reading lessons from the *Primer:*

1. Talk with the pupils about the picture illustrating the lesson. Develop the new words by questioning. If possible, work out the ideas in the lesson conversationally. Require the pupils to answer in complete sentences and to pay close attention to correct pronunciation and accuracy in language.

2. Have the pupils read part of the lesson silently from the *Reader*. Encourage them to point out words they do not know. Test their recognition of words that might give difficulty.

3. Question to see if they understand the meaning of what they have read silently, again requiring full statements in answer.

4. Have individual pupils read aloud. Do not let them read simultaneously at any time. Do not let them follow the words with their fingers.

5. When the pupils have difficulty in reading naturally from their books, write the sentences on the blackboard, and drill.

6. If the pupils have been well trained in blackboard reading before starting the *Primer*, there is little danger of their memorizing the lessons. If, however, there is any suspicion of memorization, the teacher

should immediately test the pupil's recognition of individual words, or write sentences on the blackboard with some changes in the order of the words or ideas, and have the pupils read these.

ILLUSTRATIVE READING LESSONS

The following lesson outlines will serve to illustrate the general plan of treating the selections in the *Ontario Primer.*

JACK AND TOM

Page 45, Ontario Primer

The teacher should ask the pupils to examine the picture and to answer questions in full statements.

What do you see in the picture? I see two boys and a dog.

What are the names of the boys? Their names are Jack and Tom.

Which is Jack? Jack is the little boy. Which is Tom? Tom is the big boy. Where is Jack going? He is going to school.

(Teacher writes *school* on the blackboard and has the pupils spell.)

How do you know he is going to school? He has a book bag.

How old do you think Jack is? I think he is seven years old. (Teacher writes *seven.*)

Who do you think gave Jack the dog? His father gave him the dog. (Teacher writes *father.*)

What do you call the day when you are seven years old, or eight years old? It is my birthday. (Teacher writes *birthday.*)

After these questions, the teacher may have the pupils read the lesson silently, and point out any words they do not know. When these are disposed of, one boy should be permitted to take the part of Tom and another the part of Jack, and read the lesson through. Several other pairs of pupils should be given the same opportunity. The teacher should encourage naturalness of expression, which is not difficult to obtain in dialogue. The naturalness will be all the greater if the pupils are allowed to memorize the parts and to dramatize the selection.

After this lesson the pupils will be interested to read from the blackboard or chart a similar dialogue between two girls.

MARY AND ALICE

Where did you get the new doll, Mary?

Mother gave her to me last week, Alice.

Was it a birthday present?

Yes, I was eight years old last Saturday.

What do you call your doll, Mary?

I call her Betty.

Oh, I like that name. She is a beautiful doll.

Yes, I think she is pretty.

I like her blue eyes and her pink cheeks.

So do I. Don't you like her yellow hair, too?

Yes, and what a pretty blue dress she has!

Mother made that yesterday. She is going to make a pink dress, too.

Won't that be splendid! Why don't you learn to make dresses, too?

Perhaps I may. I think mother would teach me.

Does Betty go to sleep?

Yes, look! When she lies down, she shuts her eyes.

Have you a little bed for her?

Yes, father gave me that on my birthday, too.

My birthday is coming next month.

Is it? Oh, Alice, I hope you will get a doll for a present.

Perhaps if I ask mother she might buy me one. Then we could have good times playing together with our dolls.

Wouldn't that be lovely!

THE HORSE AND THE GOOSE

Page 25, Ontario Primer

Before presenting this lesson for reading, the teacher might show the class pictures of a horse and of a goose, and question as follows, requiring answers in complete statements:

Of what are these the pictures? That is a horse. That is a goose. (Teacher writes both names on the blackboard.)

Tell me three things that a goose can do? A goose can fly. A goose can swim. A goose can walk. (Other answers will, of course, be given, but these actions should be emphasized.)

Where does the goose fly? swim? walk? (As the answers are given the teacher writes them on the blackboard.)

A goose can fly in the air.
A goose can swim in the water.
A goose can walk on the ground.

Tell me something else that can fly in the air? Swim in the water? Walk on the ground? (Answers are also written on the blackboard.)

A bird can fly in the air.
A fish can swim in the water.
An animal can walk on the ground.

Which of these three things can a horse do? A horse can walk on the ground.

Which can walk better, a horse or a goose? A horse can walk better than a goose. (Answers to be written on the blackboard.)

Can a goose fly as well as a bird? Swim as well as a fish? Walk as well as a horse? (As the answers are given they should be written on the blackboard.)

A goose cannot fly as well as a bird.

A goose cannot swim as well as a fish.

A goose cannot walk as well as a horse.

Now the pupils may be allowed to take their *Primers* and read the lesson silently. They should have little difficulty in recognizing all the words, with the possible exception of *like, true,* and *would rather do.* All three may be explained at once by the French equivalents. The teacher should watch the pupils' pronunciation of final *s* in *looks* and *speaks.*

This lesson might well be followed by similar reading lessons based upon dialogues between other pairs of animals or birds. The following is an example of a blackboard or chart lesson which may be read and dramatized by the pupils. If too difficult at the present stage, it may be deferred for a few weeks until the pupils have attained greater facility in reading.

THE COW AND THE DOG

This is a cow and this is a dog.

The cow looks at the dog and the dog looks at the cow.

"I am better than you are", says the dog.

"I don't see how that can be", replies the cow. "I think I am better than you are".

"Can you take the cows to the field?" asks the dog. "I do that for my master, every morning".

"No, but I can lead them there if the gates are open", replies the cow.

"Can you bring the sheep to the pen at night?"

"No, but I can give milk to feed my master's family. I think you drink my milk sometimes, too".

"Can you keep the pigs and hens out of the garden?"

"No, but I can supply cream for the tea and for the coffee of the family".

"Can you watch the house and barn at night?"

"No, but people make butter and cheese from my milk".

"I see", says the dog, "that you give food to many people".

"I see", replies the cow, "that you work for many people".

"After all, I think you are as good as I am", says the dog.

"Well, we are both useful in our own way", replies the cow.

"But I would rather be a dog than a cow".

"Then we are both pleased, for I would rather be a cow than a dog".

THE HORN

Page 17, Ontario Primer

In preparing the pupils for the reading of this lesson, the teacher might make on the blackboard simple drawings of a horn, a drum, and a gun. He should have the pupils name the objects and tell their use. For example, the pupils might be asked, "What do we do with a horn? a drum? a gun", and the answers might be written on the blackboard thus:

We blow with a horn. We beat a drum. We shoot with a gun.

What do we call things with which we play? We call them toys.

Where do we get toys? We get them in a toy shop.

Now ask the pupils to look at the picture in the *Reader* and point out the things they see. The picture of Little Boy Blue on the preceding page might also be noticed. As this picture has been used in a previous blackboard lesson, the pupils are probably already familiar with it.

Have the pupils read the lesson silently and point out any words they do not know. Question as follows, to see whether the story has been understood. Require full statements in reply.

Where did the horn live? With whom did it wish to play? Whom did it meet on the way? What did the drum ask? What did the horn reply? What did the horn ask the drum to do? Whom did they meet? Where did the horn and the drum and the gun find Little Boy Blue? What was he doing? Who woke him? How did the horn wake him? What did he do when he woke up?

If the pupils are required to construct sentences in answer to these questions, the lesson will form a very good language exercise. They should be encouraged to answer without looking at their books, otherwise they may merely read the statements contained in the story and make no effort in original expression. This precaution is advisable in all lessons of this type.

The only expression in the lesson which may give trouble to the pupils is the familiar phrase of childish romance, *Once upon a time*, which the teacher may interpret at once by the French equivalent.

The pupils should now be permitted to read the story, which they should do with suitable expression. Then the story may be dramatized, the teacher first writing the speeches of the different actors on the blackboard with the help of the pupils, thus:

Horn —I will go and play with Little Boy Blue.
Drum —Good morning. Where are you going?
Horn —I am going to play with Little Boy Blue. Will you come too?
Drum —Yes, I will.
Gun —Where are you going? etc.

This selection is typical of a whole class of stories which are very interesting to children—the *accumulative* tale—in which there is a repetition of similar events with a corresponding repetition of similar language. The attractiveness of this type of story is probably due to the fact that pupils are able to anticipate what is coming. They experience the same sort of satisfaction which their elders have when they correctly foretell the march of events and are able to say, "I told you so". Similar stories in the *Primer* are *The Little Red Hen, Henny Penny, The Gingerbread Boy, The Town Musicians,* and *The Three Bears.* It will be found that the pupils will read all of these with delight.

CAN'T YOU TALK

Page 38, Ontario Primer

As part of their training in conversation the pupils have been taught various forms of greeting. Introduce the lesson by asking:

What do you say when you meet me in the morning?

We say, "Good-morning, How do you do?"

Write this greeting on the blackboard and have the pupils read it.

When I meet some one I have not seen for a long time, I do this (shaking hands with a pupil) and say, "How do you do, Fred?" Now what should Fred say? Fred should say, "How do you do, Mr. Brown".

Have two pupils approach each other, as if on the street, and greet each other in this way.

What do these boys do? They shake hands.

The teacher may have to give the pupils this expression. When obtained it should be written on the blackboard.

Now turn to the lesson on page 38, and look at the picture. Tell me what you see. (Pupils tell various things in full statements.) How old is the little boy? Is the dog big or little? What colour is his nose? (Write "The dog has a white nose", on the blackboard, have it read, and draw attention to *white* and *nose*.) Are the little boy and the dog inside or outside of the house? Why do you think so? Where is the cat? What does the little boy do? (Various answers will probably be given, for example, "He looks at the dog". "He talks to the dog". Write the latter answer on the blackboard and draw attention to *talks*.) What do you sometimes do when you meet a friend? (We shake hands.) Can you shake hands with a dog? How? (We can shake the dog's paw. Write *paw* on the blackboard.) Can the dog speak like you? What can he do? (He can bark. Write *bark*.)

Let the pupils read through the lesson silently. While they are doing so, write a list of words on the blackboard—*doggie, come, talk, shake, hands, give, paw, why, when, only,* etc. Have the pupils pronounce these and point them out in the lesson. Then have the lesson read by individual pupils. If they do not read fluently, write the sentences on the blackboard, drill on the various words, indicate by a sweep of the pointer the groups to be said together, and have the pupils repeat the sentences until they can read without hesitation.

Now suppose the little boy in the picture turns to the cat and speaks to him. This is what he might say. See if you can read it. (The teacher presents the following lesson previously written on the blackboard or on a chart, and deals with it in a similar way to that followed in the above lesson.)

Good-morning, Kitty. How are you to-day? How soft your fur is, and how bright your eyes are!

Will you shake hands with me? Give me your paw. You do not shake hands like my dog. Your claws are very sharp, too.

I should not like you to scratch me.

What sharp teeth you have! I see you can bite well.

You have a white nose like my dog.

Are you afraid of him? I see you do not go near him.

He will not hurt you.

Did you get a mouse for breakfast this morning?

Did Mother give you a dish of bread and milk?

Why don't you speak to me, Kitty?

When I talk to you, you only rub your soft coat on my legs, and say "Mew, mew".

THE STORY OF HENNY PENNY

Page 65, Ontario Primer

What pictures do you see on pages 65 and 66?

I see the pictures of a hen, a rooster, a turkey, and a fox. (Write this answer on the blackboard and have the pupils read it.)

What is the name of the hen? Of the rooster? Of the turkey? Of the fox?

The pupils find the names from the story, and give the answers in complete statements which the teacher writes on the blackboard, thus:

The name of the hen is Henny Penny.

The name of the rooster is Rooster Pooster.

The name of the turkey is Turkey Lurkey.

The name of the fox is Fox Lox.

What does a fox like to eat? He likes to eat chickens, ducks, and turkeys.

Now read through the story silently.

The teacher may now proceed to use the lesson as a language exercise, and at the same time test the pupils' comprehension of the story. The pupils should be required in most cases to answer the questions in full statements without looking at their *Readers*. If this is impossible in some instances, the pupils may be permitted to find the answers from the *Reader*.

What was Henny Penny doing? What fell on her head? From what did the cherry fall? What sound did the cherry make when it fell? (The teacher may illustrate *thud* by striking the desk with his closed fist. The pupils should see that the pronunciation of the word is like the sound it means.) What did Henny Penny think had struck her? What did she say? Whom did she meet? What did the rooster ask? What did Henny Penny answer? Whom did the hen and the rooster meet? What did they say? What did the turkey do? Whom did the three meet next? What did they say to the fox? What did the fox ask them to do? Why did they not go with the fox? What did they say to him?

The pupils are now allowed to read the story, the teacher encouraging expressive reading in all cases.

The story is easily dramatized, and the pupils will be eager to act the various parts. Have groups of four children each plan the dramatization among themselves, and encourage competition as to which group will carry it out most successfully.

If the teacher will search out or invent similar stories for blackboard or chart lessons, he will find that the pupils will read them with intense interest. The following are specimen stories of the same type:

THE KING OF BEASTS

Kitty Cat heard her little mistress Mary say one day, "The horse is the best of all the animals".

"If that is true", said Kitty Cat to herself, "my friend, Black Horse, is the king of beasts. I must go and pay him my respects".

As she ran along the road, she met a dog.

"Where are you going, Kitty Cat?" he asked.

"Oh, Puppy Dog", she said, "my friend, Black Horse is the king of beasts, and I am going to pay him my respects".

"He is my friend, too", said Puppy Dog, "and I will go along with you".

As they ran across a field, they met a sheep.

"Where are you going?" asked the sheep.

"Oh, White Sheep", they replied, "our friend Black Horse is the king of beasts, and we are going to pay him our respects".

"He is my friend, too", said White Sheep, "and I will go along with you".

As they ran through a forest, they came upon a lion.

"Where are you going?" roared the lion.

"Oh, Fierce Lion", said they in terror, "our friend, Black Horse, is the king of beasts, and we are going to pay him our respects".

"Who said Black Horse is the king of beasts?" Fierce Lion shouted angrily.

"It is not so, *I* am the king of beasts. You had better pay *me* your respects".

So Kitty Cat and Puppy Dog and White Sheep each bowed low and said," My respects to you, King Lion".

Then they turned and ran off home as fast as their trembling legs could carry them. And Black Horse never knew how near he came to being king of beasts.

ROBIN REDBREAST

Robin Redbreast sat on a branch singing "Cheer up, Cheer up", as loudly as he could.

Pussy Cat saw him and asked, "Where are you going, Robin Redbreast?"

"Spring has come, and I am going to tell the King", replied Robin politely.

"I want to show you the gold rings in my eyes", said Pussy Cat. "I am sure you have never seen such beautiful gold rings. Please hop down and look at them".

"Oh, no, Pussy Cat", said Robin. "I do not want to look at the gold rings in your eyes. I saw you kill Brown Mouse yesterday, and I know you would like to kill me, too".

So Robin Redbreast spread his wings and flew away. After a long time he perched in a tree in the forest.

Black Hawk saw him and asked, "Where are you going, Robin Redbreast"?

"Spring has come, and I am going to tell the King", replied Robin politely.

"I want to show you the green feathers in my wings", said Black Hawk. "I am sure you have never seen such beautiful green feathers. Please fly up and look at them".

"Oh, no, Black Hawk", said Robin. "I saw you kill Gray Sparrow yesterday, and I know you would like to kill me, too".

So Robin Redbreast spread his wings and flew away. After a long time, he perched on a stump in a field.

Sly Fox saw him, and asked, "Where are you going, Robin Redbreast?"

"Spring has come, and I am going to tell the King", replied Robin politely.

"I want to show you the white spot on the end of my tail", said Sly Fox. "I am sure you have never seen such a beautiful white spot. Please hop down and look at it."

"Oh, no, Sly Fox", replied Robin, "I saw you kill White Duck yesterday, and I know you would like to kill me, too".

So Robin Redbreast spread his wings and flew away. After a long time he came to the King's palace and perched on the window sill.

"Spring has come. Spring has come. Cheer up, Cheer up", sang Robin Redbreast as loudly as he could.

The King heard Robin singing and came to the window.

"Why, here is Robin Redbreast", said the King to the Queen. "Spring has come at last".

The King and Queen were so glad that they spread some crumbs on the window-sill, and Robin had a good supper. They did this every day, and Robin Redbreast had his meals at the King's palace all summer. And every day he sang, "Cheer up. Cheer up", to the King and Queen.

THE WISE FOX

Page 43, Ontario Primer

If this lesson is taken at the point suggested in the sequence of lessons proposed on page 164 the pupils should have sufficient reading ability to make some preparation by themselves. They might be asked to read the story two or three times silently at their seats before reading it in class.

In order to test whether the pupils have understood the main facts of the story, the teacher might ask some general questions like the following:

How many animals are named in the story? What are their names? Which is the strongest? Which is the wisest? Which visited the lion first? second? third? last? Which of these did not come out of the cave? What happened to them? What did the fox see that told him not to go in?

Now the pupils should be required to consider the story in more detail.

Show the part that tells about the dog. Where did the lion live? Show the cave in the picture? What is a cave? Who came by the cave? What did the lion ask him? Why was the dog proud to have the lion speak to him? (The lion was much stronger than the dog, and the dog was glad to have a superior animal speak to him.) Why did the dog not come out?

Have several pupils read the story of the dog.

Now show the part of the story that tells about the bear.

What did the lion say to the bear? Why did the bear not come out?

Several pupils are asked to read this part.

Show the part that tells about the wolf. What do you think the lion said to the wolf? What did the wolf reply? Why did he not come out?

Name some other beasts that may have gone into the cave.

Show the part of the story that tells about the fox. What did the fox ask? What did the lion say? What did the fox see? In what direction did the tracks all go? Who had made these tracks? What did the fox know had become of the other animals? How did he show that he was wiser than the others?

Several pupils should read the story of the fox. Then one or two should be asked to read the whole story.

Dramatize the story. The lion's den may be built of the teacher's desk and a few chairs with the front wall as background. The dog, bear, and wolf may disappear under the desk. The tracks that the fox observes may be chalk marks made by the pupils on the floor about the entrance of the "cave". The parts of the various actors should be written on the blackboard by the teacher and read by the pupils. The exact words of the *Reader* need not be used, but some original touches may be added. The following may be suggestive:

Dog—Good-morning, Sir Lion, how are you to-day?

Lion—Good-morning, my friend, you are very kind to ask about my health. I regret to say that I am not very well.

Dog—I am sorry to hear that. What seems to be the matter?

Lion—Well, you see I am getting old. My legs are stiff, and I cannot walk well. My teeth are falling out, and I cannot eat well.

Dog—You should see a doctor. He would give you something to cure you very soon.

Lion—Perhaps I may call Doctor Elephant.

Dog—Yes, do that. I am told that he is very clever.

Lion—It is very lonely for me all day long when nobody comes to see me.

Dog—Do your friends not visit you sometimes?

Lion—Not very often, They do not seem to like to talk to an old lion. Could you not come inside and stay awhile?

Dog—I shall be glad to do so, Sir Lion. I am proud to be able to talk to you.

Lion—You are indeed most kind. Please enter my poor home. (The dog enters. A short struggle — then silence — Tom is safely stowed away under the teacher's desk.)

The bear and the wolf may be substituted for the dog, and the same dialogue repeated. The dialogue between the lion and the fox will, however, have to be somewhat different.

Fox—Are you at home, Sir Lion?

Lion—Is that you, Mr. Fox? I am glad to hear your voice. Please come in.

Fox—I am told that you are not well. Is that true?

Lion—Yes, I am sorry to say that my legs are stiff, and my teeth are falling out.

Fox—That is too bad. But, strange to say, you seem to be in good health.

Lion—Yes, I know I look much better than I really am.

Fox—Have you not been able to get good food lately?

Lion—No, you see I cannot get out to find any. I have to live on what my friends give me. But come in, come in, and visit a lonely old lion.

Fox (looking at the ground in front of the cave and speaking to himself)—Why, what are these? Tracks! Tracks of my friends, the dog, the bear, and the wolf! And they all go into the cave. None of them come out.

Lion—Why do you not come in, Friend Fox? What are you saying to yourself? Speak up so that I can hear you. I think I must be getting deaf as well as stiff.

Fox—Thank you, Sir Lion. I shall not go in to-day. I see some tracks on the sand. They all go into the cave. I see no tracks coming out. Good-day, Sir Lion.

Lion—I am afraid I shall have to go hungry to-day. That is one chance gone anyway.

THE TOWN MUSICIANS

Page 75, Ontario Primer

In preparing the pupils for this lesson, the teacher should endeavour to anticipate the difficulties that pupils may have in the reading. Probably the main difficulties will lie in the words *donkey, musicians, music, band, robber, candle, coals,* and *fireplace.* The meaning of these should be cleared up by conversation, as a preliminary step to the silent reading of the story.

The teacher should show a picture of a donkey, and have the pupils say that it is an animal somewhat like a horse. He should tell them that in some countries the donkey is used to carry loads on its back or to pull carts. The word donkey is written on the blackboard and spelled by the pupils.

When you sing or when you play upon a piano, or a violin, or a horn, what do you make? (We make *music.*) And what do you call a person who makes music? (We call him a *musician.*) What does a musician do? (He makes music. He sings. He plays upon a piano, or a violin, or a horn.) Now if many musicians make music together, what do you call them? (We call them a *band.*) These words are written on the blackboard and spelled.

What do you call a man who steals, or takes things that do not belong to him? (We call him a *robber.*) What does a robber do? (Word is written and spelled.)

Candle, coals, fireplace may be explained by means of pictures.

The pupils may now be allowed to read the lesson silently at their seats as many times as they can before reading it in class. When they are called to class, question them to test their understanding of the story. Ask general questions first.

What are musicians? Who are the musicians named in the story? What did they reach at night? Whom did they see? Where are the musicians living now?

Now ask more detailed questions upon successive parts of the lesson and have the pupils read.

What was the donkey's master going to do? Why do you think his master was going to sell him? What did the donkey decide to do? Read this part of the story.

Whom did the donkey meet? What did he ask the dog to do? Read the part about the dog.

Whom did they next meet? What did they ask the cat? What kind of music could the cat make? Read the part about the cat.

Whom did they next meet? Read the part about the rooster.

To what did they come at night? Who looked into the house? Whom did he see? What are robbers?

How did the musicians feel when they heard about the robbers' supper? What did they decide to do? Find two other words in the story that mean the same as *frighten.* (*afraid, scared*) Use each of these in a sentence. Look at the picture, and tell how they placed themselves? How did they sing? (The pupils should be led to say that *with all their might* means *as loudly as they could.*) What kind of noise did each make? Was it good music? What words tell you that it was not? How did the robbers feel? What did they do?

Have the pupils read this section of the story.

What did the musicians then do? Read this part.

What did one of the robbers do later? What did he think he saw? What were the coals? What did he try to do? What did the cat do to the robber? The dog? The donkey? The rooster? Why did the robber run away? How did he run? (Pupils should know that *at the top of his speed* means *as fast as he could.*) Why did the robbers never return? Where are the four musicians living now?

Read this part of the story.

One pupil may now be permitted to read the whole story for the class. After a few readings, the pupils should be asked to tell the story without looking at their books.

The story lends itself to dramatization. Divide the class into groups of six, and let each group prepare its own dramatic version. The teacher may need to make a few suggestions. Have the class vote as to which group gave the best dramatization.

COMPOSITION

The methods proposed in the preceding section for the teaching of reading during the second school year involve a great deal of incidental language training. In fact, much of the most useful work in language is that associated with the teaching of reading. To test the pupil's comprehension of what he reads requires constant and unremitting questioning by the teacher and answering by the pupil. Every reading lesson is, therefore, a language lesson, and involves considerable training in composition.

However, it must not be assumed that the incidental training associated with the reading lessons will constitute the only practice in composition during the second school year. Good as this is, it must be supplemented by regular practice in formal language exercises.

The formal language work of the second year should be largely oral, and a continuation and extension of the work of the first year. However, instead of single-sentence answers, which constitute most of the work of the first year, there should be a systematic effort made to train the pupils to speak continuously—in a connected paragraph of several sentences rather than in isolated and disconnected sentences. It is here that many teachers fail. Too often they seem to be content with single sentences or short phrases. If proper methods are persistently followed, there is little difficulty in training pupils in real composition, that is in connected speech. A constant effort should conscientiously be made by the teacher during the child's second school year to train him to speak in continuous paragraphs, not merely in short sentences.

The materials readily available for this oral work in composition fall mainly into four classes:

1. The personal experiences of the pupils—what they have done, seen, and heard.

2. The objects of the environment—their pets, toys, games; their home, school, church, the birds and animals they know, etc.

3. Stories suggested by pictures.

4. Reproduction stories.

The following general suggestions as to the method to be adopted in dealing with this work may be useful to the teacher.

1. In the case of topics in the first three classes above, the details of the composition should be developed largely by questioning the pupils. They should be required to answer in complete sentences. Sometimes details may be added by the teacher. In the case of reproduction stories, the matter will, of course, necessarily be given by the teacher.

2. The pupils should be led to connect the sentences in proper sequence. This may be done by developing the ideas in systematic order and requiring the pupils to connect them in logical series. Several pupils may be required to build up successive parts of the composition by skilful questioning, and several others to give the whole. The teacher must not forget that the purpose of this work is to encourage the pupils to speak coherently in a succession of sentences.

Some illustrations of each of the four types of work mentioned above will serve to show the wealth of materials available.

1—The Pupils and Their Experiences

(1) My name is John Brown. I am eight years old. I live on a farm. The farm is on the second concession. I have two sisters and one brother. I go to school. I am in the *Primer* class. I am learning French and English.

(2) My name is Mary Green. I am seven years old. I live in a red brick house. It is on . . . . Street in . . . . I go to the . . . . . School. My teacher is . . . . . I can read French and English. I like to go to school.

(3) On my way to school this morning, I saw a little squirrel. He was running along the fence. When he saw me, he ran into the woods and ran up a tree. He hid in the branches, and then I could not see him.

(4) On my way to school this morning, I saw Mr. Brown. He had two horses. They were hitched to a wagon. Mr. Brown was driving them. In the wagon I saw some bags. I think there was wheat in the bags.

(5) On Saturday I do not go to school. In the morning, I help my father. I take the cows to the field. I give the horses some hay. I feed the chickens some corn. I carry some water from the well for my mother. I carry some wood and put it in the box behind the stove. In the afternoon, I play with my brothers and sisters.

(6) On Saturday morning, I help my mother. I make my bed. I help her to wash the dishes. I sweep the floor. I peel the potatoes for dinner. In the afternoon, sometimes I go to play with Alice at her home. Sometimes Alice comes to play with me.

(7) In the morning my mother calls me at seven o'clock. I get out of bed. I dress myself. I wash myself. I brush my teeth and comb my hair. I eat my breakfast. I start to school at half-past eight. I take my book, bag, and lunch box. I arrive at school at ten minutes to nine. I work hard all day. At noon I eat my lunch. At recess I play with the other children. At four o'clock I go home.

(8) Same as (7) with the substitution of *Joseph* for *I* and the other necessary changes.

(9) Same as (7) with the substitution of *Alice* for *I* and other necessary changes.

(10) Same as (7) with the substitution of *Yesterday morning* for *In the morning*, and the change of past tenses for present tenses of the verbs.

(11) Same as (7) with the substitution of *Tomorrow morning* for *In the morning*, and the change of present to future tenses.

(12) Other variations of (7) with the use of *Joseph* or *Alice* with past and future tenses of the verbs.

Many other similar topics will suggest themselves to the teacher, such as: what I do after school, what we play at recess, what I do on Sunday, what I saw in town, what I saw on the road yesterday, etc.

The method of dealing with the topics in this group is obvious. The teacher may say to the class, for example, "Now we are going to tell what we do on Saturday". Each pupil will then be asked to tell in full statements what he does, and, when the individual facts have been collected, to put them together in an organized way. The teacher will ask for suggestions for improved forms of expressions, and pupils will be commended for special effort or for unusually successful expression.

2—The Objects, Animals, Birds, etc., of the Environment

(1) Our school is on a corner where two roads cross. It is made of wood and is painted white. It has two doors and six windows. There are blackboards at the front and at the sides. There are five rows of

desks. At the front of the room is the teacher's desk and at the back is the stove. There are pictures and maps on the walls.

(2) The clock hangs on the wall of the school. It has a big white face and two black hands. There are numbers on the face. It says, "Tick, tock, tick, tock", all day long. It tells us the time. When it says "Nine", we take our seats and start to work. When it says "Four", we stop work and go home.

(3) Our house is made of red brick. It has a living-room, a dining-room, and a kitchen downstairs, and four bedrooms and a bathroom upstairs. It has a front door which opens into a hall, and a back door which opens into the kitchen. The furnace is in the basement. There is a verandah at the front where we can sit in summer.

(4) The robin comes in the spring. We are always glad to see him. He sings a happy song that tells us that winter is over. He has a red breast and a brown coat. He makes a nest of grass and strings in a tree. The mother robin lays five blue eggs. When the little robins are hatched, she feeds them worms She digs the worms from the lawn and garden.

(5) The name of my kitten is Paddy. He is three months old. He has a soft gray coat. I give him milk to drink from a bowl. Sometimes I put bread in the milk. Paddy likes to play. When I roll my ball on the floor, he runs after it. When he sees a dog, he climbs a tree or a post. His sharp claws help him to do this. When Paddy is a big cat, he will catch mice in the barn.

Many of the blackboard reading lessons suggested on pages 146 to 162 may first be worked out as oral composition lessons. In fact, these will be read with greater interest and appreciation if they are first treated in this way. Conversely, the oral compositions outlined above may later be used as blackboard reading lessons.

The method of dealing with these materials is the same as that outlined in the previous section—questioning by the teacher to get the details of the composition and organization of these details by the pupils in a connected form directed by the teacher where necessary. Each pupil should be encouraged to give the whole composition orally in connected form.

3—Stories Suggested by Pictures

(1) Based on the picture on page 60, *Ontario Primer:*

Tony is a brown and white cat. He has brown stripes on his back and tail. He has brown ears and white legs. He is a bad cat. He kills and eats birds when he can catch them. Tony sees Robin in the tree. He wants Robin to come down to the ground. But Robin knows Tony and will stay on a high branch.

(2) Based on the picture on page 16, *Ontario Primer:*

Fred is a little boy. He is five years old. He wears a blue suit and a straw hat. He has a horn. He has to watch the sheep to keep them out of the garden. But he is asleep by the haystack. The gate is open, and the sheep are going into the garden. Fred should wake up.

(3) Based on the picture on page 68, *Ontario Primer:*

It is spring. The blossoms are on the trees. A robin is singing. Mary hears him. She says, "I must feed the robin". She puts some crumbs of bread on a plate. She goes out to the tree where the robin is singing. She puts the crumbs on the ground. The robin flies down and eats the crumbs. He is glad to have his dinner. If Tony, the cat, comes, the robin will fly into the tree.

(4) Based upon the picture of a little girl sitting on a doorstep and a dog sitting before her:

Mary is four years old. She is eating her breakfast on the doorstep. A dog is sitting on the ground before her. He is looking at the bread and butter that Mary has. He wants his breakfast, too. The little girl is afraid. I think she will give the dog the bread and butter and run to her mother. The dog will have a good breakfast.

(5) Based upon a picture of a little barefoot boy leading a little dog by a rope:

Jack is a little boy, four years old. He lives on a farm. It is summer. Jack wears an old torn straw hat and long overalls. He does not wear any shoes. He has a little brown and white dog. The dog's name is Carlo. Jack leads Carlo by a rope so that he cannot run away. Jack and Carlo have a good time together.

Many calendars, magazines, and illustrated newspapers have pictures that suggest a simple story that even children in the second year can interpret. Such pictures form topics of never-failing interest for conversation and composition. The method to be followed is to question the pupils regarding the details suggested by the picture until they properly interpret the story. Then, by means of further questions, have the story built up part by part, and at the end told by several pupils.

For example, in the development of the story (3) above based on the picture on page 68, *Ontario Primer*, the teacher might question as follows, requiring full statements in answer in all cases:

What do you see in the picture? What do you see in the tree? (Blossoms) What season of the year is it? What kind of bird do you think it is? (Robin) What is the robin doing in the tree? Who heard him sing? What shall we call the little girl? When Mary hears the robin sing, what does she think she will do? On what does she place the crumbs? Where does she throw the crumbs? Is this a good dinner for the robin? How does he feel? If the cat comes, what will he do?

Now let us tell the whole story. I want some one to tell in three good sentences what season it is, what are on the trees, and what the robin is doing. John will tell this part. Now, tell who hears the robin, what she says, and what she does. Mary will make four good sentences. Next, tell what the robin does, how he feels, and what he will do if the cat comes. Robert will do this in three sentences. Now let us put together the parts of the story told by John, Mary, and Robert. (Several pupils tell the story individually, the others listening and offering suggestions as to improvement.)

4—Reproduction Stories

The stories told for reproduction by the pupils during the second school year must necessarily be very short and simple. The following are examples:

(1) Little Jack was lost. His mother looked in every room in the house. She could not find Jack. His father looked in the barn. He could not find Jack. His sister found him behind a big chair. He was asleep.

(2) Alice went to the living-room for her doll. The room was dark. She saw two little lights near the floor. The lights came towards Alice. She was afraid and called her mother. Then she felt something soft against her legs. It was Pussy. The bright lights were Pussy's eyes.

(3) Tom is six years old. He lives near a river. He has a big dog. The dog's name is Rover. Tom plays with Rover every day. Once Tom fell into the river. The water was deep, and he could not get out. The dog jumped into the river and pulled him out. Rover saved Tom's lfe.

(4) Elsie went into the garden. She saw a bird's nest in a bush. She looked into the nest and found five little blue eggs. She said, "This is a robin's nest. I must not touch the eggs. The mother bird would not like that". She went away. Next week she came back again. She found five little birds without any feathers. They opened their mouths. Elsie saw the mother bird on a tree with a worm in her beak. Elsie said, "Mother Robin knows what to feed her little ones".

(5) Louise is four years old. One day her mother gave her a piece of cake. She told Louise to go out to the yard to eat it. Some geese came near Louise and began to hiss. She was afraid and began to cry. She dropped her cake on the ground. While the geese were eating it, Louise ran to her mother and told her about the bad geese. Her mother gave her another piece of cake. This time she ate it in the kitchen.

The reproduction story is perhaps the easiest to develop of all forms of material suggested for oral composition. The teacher should tell the story slowly with very careful and distinct pronunciation. The pupils should be questioned upon the details of the story and required to answer in full statements. Then the story may be told as a whole; or, if somewhat long, in parts, and later as a whole. The pupils should be required to listen carefully to each telling of the story and to make suggestions for improvement. If judiciously managed, the oral reproduction story may be made to serve a very useful purpose in language training.

TRANSCRIPTION, SPELLING, AND DICTATION

During the second school year there should be much transcription of English by the pupils. They should be required to copy carefully in work books kept for the purpose all the blackboard reading lessons and parts of the lessons from the *Primer*. The teacher should examine all transcription exercises and should require careful, neatly written work in all cases. This is especially important at this stage, for the pupil is forming writing habits that are likely to remain with him throughout his school career. Carelessly written exercises should invariably be re-written. It is not a difficult matter to inspire young children with a pride in neat work. Healthy competition may be stirred up when particularly good transcription work receives the warm praise of the teacher. And *esprit de corps* may be created which will spur each child to do his utmost to advance the collective efficiency of the class in writing. The teacher must, however, distinguish between carelessness and inability in the art of writing. He will remember that all children of the second year of school have not yet completely developed the co-ordination of muscles required in the writing operations.

He should, however, look for progressive improvement as time goes on.

The transcription exercises have other purposes than merely improvement in handwriting. The pupils learn incidentally many things that will be of value in the later work in written composition. They learn the uses of capital letters, periods, question marks, commas, and quotation marks. They learn such mechanical features of written composition as the placing of titles, the arrangement of margins, and the indention of paragraphs. Through the frequent recurrence of these features in the transcription exercises, the habit of using them correctly will be established, and thereby much labour will be saved when written composition is introduced.

Not the least important of the incidental learnings will be the spelling of the words that are copied. The pupils should early be taught the English names of the letters of the alphabet, and in the blackboard reading lessons should frequently be asked to spell the words orally. While copying the lessons, the pupils should be directed to learn to spell the words. Occasionally, after the first month or two, the teacher should dictate words, phrases, and sentences from the reading lessons as a test in written spelling.

CHAPTER IV

THE THIRD YEAR IN ENGLISH

DURING the third school year, the work in English will be a continuation and an extension of the work of the second year. It will consist of (1) reading, (2) oral composition, (3) written composition, and (4) spelling and dictation. As in the case of the English of the second year, we shall consider each of these phases of the work in some detail.

READING

The pupils of the third school year may read the *Ontario First Book* and supplementary Readers of equal difficulty. The *First Book* is recommended, because the interesting selections it contains constitute a strong incentive to effort by the pupils. The teacher is advised, however, as in the case of the *Primer*, not to attempt to teach the lessons in the order of their occurrence in the book. As has already been said in another connection, selections that are easy for English-speaking pupils of the second year are not necessarily easy for French-speaking pupils of the third year. It is advisable, therefore, for the teacher to arrange the lessons in the order of their difficulty for the pupils. The following arrangement is suggested for the first twenty lessons, though, of course, the teacher may find that a different order of presentation may be better suited to his particular class:

1. Page 8—How Did He Do It?
2. " 7—The Boys and the Frogs
3. " 31—A Great Noise

4. “ 19—The Wind and the Sun
5. “ 35—The Hare and the Tortoise
6. “ 39—The Fox and the Cat
7. “ 47—The Wolf and the Cat
8. “ 69—The Field Mouse and the Town Mouse
9. “ 15—The Crows and the Windmill
10. “ 66—The Honest Woodman
11. “ 27—A Kitten Rhyme
12. “ 43—The Bell of Atri
13. “ 50—The Dog and the Shadow
14. “ 3—The Honest Indian
15. “ 78—The Little Gray Kitten
16. “ 22—Two Little Kittens
17. “ 94—The Fox and the Hen
18. “ 53—How the Pony was Shod
19. “ 73—The Four Peaches
20. “ 85—The Frog Prince

The remaining prose lessons may be taken in practically any order, as slight differences in difficulty will be of little consequence at this stage. It is suggested, however, that most of the poetical selections be left till the last.

In general the method of treatment of the reading lessons should be similar to that adopted in teaching the later lessons of the *Primer*. The order of procedure may be briefly restated as follows:

1. A conversation about the picture if the lesson is illustrated, with a view to developing the ideas of the lesson so far as may conveniently be done. The pupils should be required to answer in full statements. New words occurring in the lesson will be written on the blackboard as they are brought out in conversation.

2. Silent reading by the pupils in order to get the main facts of the story. In rural schools this may often be done by the pupils at their seats as an assignment after the preliminary preparation suggested above.

3. Questioning by the teacher to determine the pupils' grasp of the meaning of the lesson. This should in all cases be made an exercise in oral composition by requiring answers in full statements.

4. Testing of the pupils' ability to recognize and interpret the new words of the lesson. Difficult words should be written on the blackboard for pronunciation by the pupils.

5. Oral reading by the pupils. Care should be taken to secure distinct, accurate pronunciation, and fluent, natural expression.

To assist the teacher in the planning and preparation of the reading lessons, a few outline plans of typical lessons will be presented.

HOW DID HE DO IT?

Page 8, Ontario First Reader

1. Conversation about the picture:

What do you see in the picture? (Pupils answer in full statements. The names of the animals are written on the blackboard. Where is the boy sitting? What animal is sitting beside the boy? Beside the hare? Beside the fox? Where are the goats? How many are there? What are they doing?

2. Silent reading by the pupils:

Read the story silently. You may leave out the words you do not know. Try to find how many parts there are in the story.

3. Questioning by the teacher:

How many goats did the boy have? What did they do all day? What did he do with them at night? What word tells you that they ran about a good deal? (Write *frisky* on the blackboard.) Where did they jump one day? What grow in a turnip field? (Write the word on the blackboard and show a picture of a turnip. Or, still better, show a turnip field from the school window if possible.) Show the turnip field in the picture? What did the boy do when he could not get the goats out? Was that a good thing to do? Why? Show the part of the lesson that tells about the boy. Who came along? What did he ask? What did the boy answer? What did the hare try to do? Did he succeed? What did the hare do then? Show the part that tells about the hare? Who came next? Show the part that tells about the fox? Who came next? Do you think the goats should be afraid of the wolf? Were they afraid? What shows that they were not? Point out the part that tells about the wolf? Who came last? Why did the boy and the animals laugh at the bee? What did the bee do? Did he succeed? Why were the goats afraid of the bee? Show the part of the story that tells about the bee. How many parts in the story? Show where each begins and ends.

4. Recognition and pronunciation of difficult words:

Some of these have already been noted. A few others such as, *hillside, because, began, flew, stopped, laugh, alighted,* may give trouble. They should be written on the blackboard and their meaning illustrated.

5. Oral reading by the pupils:

Individual pupils should be required to read each of the five parts into which the story naturally falls. The dialogue form should insure expressive and fluent reading.

Using their books, the pupils may then be asked to read the speeches of the various actors in the story, until they become familiar with the parts. Then the story should be dramatized. This will be particularly interesting to the pupils, because there is a good deal of action as well as speech in the play. The successive efforts of the boy, the hare, the fox, and the wolf, (four pupils) to drive the goats (three other pupils) out of the turnip field (the aisles between the desks) to their home (the front of the room); their despair and lamentation as they sit on the hillside (the platform) following their unsuccessful attempts; and the final triumph of the bee (another pupil) will all be acted out with enthusiasm by the pupils if they are properly prepared.

Following the plan recommended in connection with the *Primer* reading, the teacher may invent a similar story for blackboard or chart reading. In case such a story is too long to be written on the blackboard—the area of which is limited in many schools— the teacher may be able to find some way of duplicating copies. By means of carbon paper, he may make several copies at a time, and, especially in a rural school, provide each pupil in the class with a copy of the story for himself. The following story will be recognized as having a theme similar to that of *How Did He Do It?*

SIGHING AND TRYING

Tom's teacher gave him a hard sum for home work. He tried it for five minutes, but he could not do it. Then he sat back in his chair and sighed.

Brother Fred came along and heard Tom sighing. "Why are you sighing?" asked Fred.

"I am sighing because I cannot do this sum", replied Tom.

"Let me try", said Fred.

Fred tried for five minutes, but he could not get the hard sum. Then he sat back in his chair and sighed.

Along came Sister Mary and heard Fred and Tom sighing.

"Why are you sighing?" asked Mary.

"I am sighing because Tom sighs", replied Fred. "Tom is sighing because he cannot do this hard sum".

"Let me try", said Mary.

Mary tried for five minutes, but could not do the sum. Then she sat back in her chair and sighed.

Just then along came Mother and heard the three children sighing.

"Why are you sighing?" asked Mother.

"I am sighing because Fred sighs", replied Mary "Fred is sighing because Tom sighs. Tom is sighing because he cannot do this hard sum".

"Let me try", said Mother.

Then Tom and Fred and Mary all stopped sighing and smiled. How could Mother, who had not been at school for years, do a hard sum? It was very funny.

Mother tried for two minutes and said, "I have it. Here it is!"

Then Tom and Fred and Mary looked with surprise at the hard sum that mother had done.

"How very easy it is!" they all exclaimed together.

"I wish I had tried it another minute", said Tom.

"If I had worked a little longer, I could have done it", said Fred.

"I had it nearly finished when I stopped", said Mary.

"You all should do more trying and less sighing," said Mother.

A GREAT NOISE

Page 31, Ontario First Book

1. *Conversation about the pictures:*

What animals do you see in the pictures for this lesson? (The teacher writes the names of the animals on the blackboard—*rabbits, foxes, bears, wolves*—and requires the pupils to pronounce and spell.) How many rabbits do you see? foxes? bears? wolves? What are they all doing? What do you see in the picture at the end of the story? (Write *tree, forest, water, fallen,* on the blackboard.)

2. *Silent reading by the pupils:*

Read the story silently and see if you can find how many parts it has.

3. *Questioning by the teacher:*

Where did the rabbits live? What did they hear? Did they try to find out what the noise was? How did the rabbits feel? (Write *scared* on the board and have the pupils give equivalent words—*afraid, frightened.*) What did they do? Show the part of the story that tells about the rabbits.

Who saw the rabbits running? What did the foxes ask? What did the rabbits say? What word in the story means *said?* (*Replied*) Can you find another word in the story that means *said* or *replied?* (*Answered*) What did the foxes do? Show the part of the story that tells about the foxes.

Who saw the foxes and the rabbits running? What did the bears ask? What did the foxes reply? What did the bears do? Show the part that tells about the bears.

Who saw the rabbits, foxes, and bears running? What did the wolves ask? What did the bears reply? What did one of the wolves say? What kind of animal was he? (He was wiser and braver than the others. Write this sentence on the blackboard.) What kind of noise did the rabbits at last say it was? (Illustrate *crackling* by breaking a stick. Write the word on the blackboard.) Make a sentence with *crackling* in it. How loud was the noise? (Write *thunder* on the blackboard.) When do you hear thunder? What did the animals find had made the noise?

How many parts are there in the story?

4. Recognition and pronunciation of difficult words by the pupils:

Several of these words have appeared on the blackboard during the conversation about the pictures and the questioning upon the story. The teacher should also write any others with which the pupils have difficulty. He should be certain that they know all the words before beginning to read aloud.

5. Oral reading by the pupils:

Each of the five parts of the story should be read by individual pupils. One reads the part about the rabbits; another the part about the foxes; a third the part about the bears; a fourth, the part about the wolves; and a fifth, the part that tells how they found out what the noise was. As in other stories of this type, the dialogue form will help the pupils to read expressively.

The teacher should not fail to have the pupils dramatize this story. In order to secure greater interest, he may be permitted to add speeches in the dramatization which do not appear in the story. For instance, he may build up such a dramatic version as the following:

(Five rabbits are eating breakfast. A loud noise is heard.)

First Rabbit —what was that noise?

Second Rabbit —I do not know. It was very loud.

Third Rabbit —I think it was a man shooting.

Fourth Rabbit —We had better get away from here. We do not want to be killed.

Fifth Rabbit —Yes, let us run as fast as we can.

(The rabbits run. They meet three foxes.)

First Fox —Oh, rabbits, why are you running?

Second Fox —You look scared. What are you afraid of?

First Rabbit —We heard a great noise.

Third Fox —What was this noise?

Second Rabbit —We do not know, but we are frightened.

First Fox —I think it was a hunter. I saw him shooting yesterday in the forest.

Second Fox —Well, we had better get away from here.

(The rabbits and the foxes run. They meet two bears.)

First Bear —Oh, see the rabbits and the foxes running.

Second Bear —Now, I wonder what is the matter.

First Bear —Oh, foxes, why do you run so fast and look so scared?

Third Fox —We do not know, but the rabbits said there was a great noise.

Third Rabbit —Yes, we heard it in the forest, and we are very much afraid.

First Bear —It is that hunter again. He took a shot at me yesterday.

Second Bear —Well, in that case, we had better get away from here.

(The rabbits, foxes, and bears run. They meet two wolves.)

First Wolf —Well, well, see these foolish animals running.

Second Wolf —I wonder what has frightened them.

First Wolf —Oh, bears, why do you run so fast and look so scared?

Second Bear —We do not know, but the foxes said there was a great noise.

Third Fox —We do not know, but the rabbits said there was a great noise.

Fourth Rabbit —We heard a great noise in the forest, and so we ran.

First Wolf —Well, you are a silly lot of animals. Why did you not find out what the noise was?

Second Wolf —We are strong, and can fight. Why should we run?

First Wolf —What was the noise like?

Fifth Rabbit —It was a crackling sound, loud as thunder.

First Fox —We think it was a hunter with a gun.

Second Wolf —No, it was not a hunter. We saw him leave the forest this morning. Let us go and see what this noise was.

(Rabbits, foxes, bears, wolves run off together. They come to the lake in the forest. They see a big tree in the water.)

First Wolf —See how silly you were to run. Brother Beaver has been cutting down a tree to make his dam.

In preparing for this play, the teacher should select five pupils for rabbits, three for foxes, two for bears, and two for wolves. If there are not enough pupils for so many parts, the numbers of animals may be reduced. The different groups are located at suitable points in the classroom, and the crash of the teacher's pointer on the desk provides the "great noise" which starts the action.

The teacher might ask the pupils if boys and girls are ever like the animals in the play. They might recall instances in their own experience which illustrated the main idea of the story. They will perceive the similarity of the theme in the following story:

A STRANGE NOISE

Alice was six years old. One afternoon her mother came downstairs dressed for the street.

"Alice, I am going to the grocery store", said she, "Nero will take care of you".

Nero was a fine, big collie dog belonging to her brother Jack.

"Oh, I shall not be afraid, Mother", said Alice. "I always feel safe when Nero is around".

After her mother had gone, Alice began to play with her doll. Soon she heard a loud noise that seemed to come from the basement.

"Oh dear", said Alice to herself, "there must be a wild animal in the basement. I wonder where Nero is. He must have gone to meet Jack".

The noise was repeated, and Alice was very much afraid. She sat very pale and quiet on a chair in the corner of the living-room.

Elsie, her sister, eight years old, came in from school.

"Oh Elsie", said Alice, "I heard a dreadful noise. I think there is a bear in the basement".

"Silly", said Elsie, "how could a bear get into the house? Anyway, there are no bears around here".

At that moment the noise was again repeated. Now Elsie was afraid. She sat down beside Alice very pale and quiet.

"Oh, I wish mother would come home", whispered Elsie. "I am sure there is a burglar in the basement".

"What shall we do if he comes upstairs? I know I shall scream", said Alice in a whisper.

"Well, we'll let him take whatever he wants. Perhaps he will go then", replied Elsie.

The front door burst open and in rushed their brother Jack.

"Where's everybody"? he shouted.

"Hush", said Alice and Elsie together, "don't make so much noise. There's a burglar in the basement".

"Foolish little girls!" said Jack. "Burglars don't go into houses in daylight".

"Listen to that noise", said Elsie as the strange sound was repeated once more.

For a moment Jack was frightened. But he was ten years old, and he did not wish to seem afraid before his little sisters.

"Let us go and see what this noise is", said Jack bravely.

"Yes, let us go and see", said the two girls together. Their fear grew less when they saw how brave their big brother was.

The three children marched to the door that led from the kitchen to the basement. Trembling a little, Jack threw open the door—and there stood Nero! He had been shut up in the basement and had been scratching at the door to get into the kitchen.

TWO LITTLE KITTENS

Page 22, Ontario First Reader

What do you see in the picture? What season of the year is it? How do you know? What is happening to the kittens? Let us find out why they were swept outside. Read the story silently.

While the silent reading is in progress, the teacher makes a list of the difficult words on the blackboard: *stormy, night, quarrel, fight, mouse, woman, seized, sweeping, broom, swept, ground, covered, nowhere, angry, crept, quiet.* The pupils are drilled upon the pronunciation of these words. Their grasp of the meaning of the words may be tested by having them use them in sentences.

What time of day was it? What was the weather like? Where were the kittens? What did one of them have? What did they begin to do? How do people quarrel? (They quarrel with their tongues. They say hard things to each other.) What did the quarrel become? How do people fight? (They strike each other.) What did the kittens say while they were quarrelling? Albert will read what the bigger cat said, and Joseph will read what the smaller cat said. Alice and Louise may read it too. Now Louise and Henry will try to say it without looking at the book.

Who heard the kittens fighting? What did she do? That is what you see in the picture. What was the weather like outside? How did the kittens feel? Where did they lie down? What was the woman doing?

When she opened the door again, what did the two kittens do? How did they go in? Why did they go in so quietly? How did they feel when they got inside? What did the kittens learn? Are boys and girls ever like the two kittens? When? Tell a story of your own like this about two little girls and a new doll.

Have the pupils read the poem stanza by stanza, and then as a whole. Encourage natural expression, especially in the second stanza. If pupils appreciate the spirit of the lesson, they will read it enthusiastically.

The theme of the poem lends itself to imitation. The following story might be given to the pupils to read as supplementary material:

THE PICTURE BOOK

Albert and Joseph were brothers. Albert was seven, and Joseph was five. Both little boys were very fond of looking at pictures. One day their mother went to the store and bought them a very pretty picture book. It was filled with pictures of animals, and the boys were delighted. They shouted with joy as they turned the leaves. "Oh, see this big elephant", said Albert, hasn't he a fine trunk!" "Oh, look at this fierce tiger", said Joseph, "I would not want him to catch me". And so the two boys spent a happy afternoon looking at the pictures.

Next morning, as soon as he was out of bed, Albert got the new picture book. Joseph woke up too, and wanted to look at it at once. But Albert has not yet had his breakfast, and he was feeling cross.

"I won't let you see it", he said to Joseph.

"Yes, you must let me see it", said Joseph.

"No, it is my book, and you can't have it. Mother gave it to me".

"It is not your book. It is as much mine as it is yours. Mother gave it to both of us".

"Well, anyway, I have it now, and I am going to keep it".

"No, you are not, and I am going to take it from you".

And with that Joseph grasped the book and tried to pull it away from Albert. But Albert held on tightly. Soon the two brothers were in the midst of a fight. They rolled on the floor, pulling and striking each other and all the time crying at the top of their voices.

Hearing the noise, their mother came rushing to their room. She saw at a glance what had happened.

"So you have been fighting over the picture book", said she. "Well, neither of you can have the book for a week". She took the book away and put it in her desk.

Joseph and Albert looked at each other very much ashamed.

"We were foolish to fight", said Joseph. "Now we won't see the book for a long time".

"When mother gives it back", said Albert, "I'll let you look at it whenever you like".

THE HARE AND THE TORTOISE

Page 35, Ontario First Reader

Introduce the lesson by a brief talk with the pupils about the hare and the tortoise. Show pictures of the two animals or make sketches on the blackboard. Where do these animals live? Which can run the faster? Why?

Now look at the picture on page 35, and tell me what you see. (The road, the river, the bridge, the tree, the city, and the three animals will be noted.) How is the fox standing? The tortoise? Is that the way they really stand? What is the hare doing?

The pupils will now read the lesson silently. While they are doing so, the teacher will write the difficult words on the blackboard and teach the pronunciation and meaning.

Where were the Hare and the Tortoise going? Which was going the faster? What word tells you so? (*Overtook*) Use the word in a sentence. (I overtook John on the way to school.) What did the Hare ask? What did the Tortoise reply? Why did the Hare think it would take the Tortoise a long time to reach the city? What did the Tortoise think he might do? What did the two animals agree to do? Who was to be judge of the race?

What tells us that the Hare ran very fast at first? (He was soon *out of sight.*) What does that mean? (He could not be seen.) What did the Hare think after a while? What did he decide to do? What did the Tortoise do? When the Hare awoke, which was ahead in the race? Did the Hare know this? Why? What did the Hare do then?

When the Hare came to the river, whom did he see? Who had won the race? Why had the Tortoise won? Why had the Hare lost the race? What did the Fox say? What did he mean?

The pupils will now read the story, first in parts, then as a whole. Then have them take the parts of the various animals and read the speeches only. As has been recommended in all lessons of this type, the story should be dramatized. Encourage competition in the dramatization by assigning the work to several groups of three pupils each, and passing judgment as to the best work.

Another story with a similar theme is presented for supplementary reading:

SPEEDY AND STEADY

James and Arthur were in the same class in school. James was slow and dull, but Arthur was quick and bright. James always worked hard at his lessons, and it took a long time to learn them. But Arthur did his work quickly, and was often out playing while James was plodding over his tasks.

"I wish I were clever like Arthur", James often said to himself. "It takes me so long to do my school work that I never have enough time to play".

"Poor James", Arthur often said to himself, "he takes so much pains with his work that he is always last to finish. I am glad I am not slow like him".

One day Miss Brown asked the class to write a composition.

"You may write any story you wish", she said, "but it must be done in an hour".

Arthur quickly chose his story,—*The Honest Indian*—and was writing away within two minutes. James spent a while thinking what story he would write and did not begin to work for some time. At last he chose a story and began to write slowly and carefully. He looked across at Arthur and saw that he had nearly half a page written.

"Here I am—slow as usual", he said to himself. "Arthur is already nearly finished, and I am only starting. However, I may beat him yet if I stick to it and work hard".

Arthur looked across at James, and saw he had only three or four lines written.

"Slow and careful as ever", thought Arthur. "I can write a story in half the time that it takes him. What is the use of my working so hard? I can finish this up in five minutes, so I'll just take it easy for a while".

So Arthur looked at the maps in his geography. Growing tired of this, he drew pictures for a while. Then he took out a book and read a story. It was so interesting that he forgot about his composition.

"Your time is up", said Miss Brown. "Give me your papers at once".

Arthur was startled. There was his story not yet done! Looking across at James, he saw him just finishing the last sentence. Arthur had to give the teacher his unfinished composition.

Next day when Miss Brown gave back the papers to the class she said:

"James has the highest marks. His story is very carefully written, and he has few mistakes. I am surprised that Arthur has such a poor composition. I do not think he worked very hard".

"Miss Brown please tell us what story James wrote", asked one of the other pupils.

"James wrote *The Hare and the Tortoise*", replied Miss Brown. "It is a very good story, and I think it describes pretty well two boys I know".

THE DOG AND THE SHADOW

Page 50, Ontario First Reader

When you look into a mirror what do you see? (I see my face, my picture.) (The term *reflection* might be given by the teacher.) Where else have you seen your picture or reflection? (In the water when it is still.) Have you ever shown a kitten or a puppy dog its reflection in a mirror? What did he do? Sometimes the kitten thinks it is another cat and wants to fight. And the puppy thinks he sees another dog and wants to play.

Now open your books at page 50, and look at the picture. Tell me what you see. How is the dog crossing the river? What does he see in the water? Point to this reflection. Turn your book upside down and tell me what parts of the dog are shown in the reflection. What do you suppose the dog thinks? (The term *shadow* in the title and in the story is not quite correctly used. The teacher will appreciate the difference between a *reflection* and a *shadow.*)

Read the story silently.

The difficult words will be placed on the blackboard by the teacher, and the pronunciation learned by the pupils.

What did the dog have in his mouth? What did he see in the water? What did he think the shadow was? What did he say? What was his breakfast? How did he think he was going to get his dinner? As he said this, what did he do? (*Snatched* should be illustrated.) Did he get the second piece of meat? How does the book tell you this? What happened to the real piece of meat? What did the shadow dog do? How would the dog feel about losing his meat? (He would be disappointed.) How does the book say this? Use *put out* in a sentence of your own. How was the dog punished for being foolish? Why is he called *greedy?* What word used before means nearly the same as *grasped?*

The pupils now read the story aloud, first a paragraph at a time, and later as a whole. They may then be required to tell the story in their own words.

Many stories have been told embodying the same idea as *The Dog and the Shadow.* The following well-known story will be recognized by the pupils as similar in theme.

THE FOOLISH BEGGAR

A poor beggar was walking along a lonely road. He was tired and hungry, for he had walked many miles, and had not had any food all day. He carried an old leather bag, but it was empty.

"How happy I would be", he said to himself, if I had only enough money to pay for some simple food and a little room in which to sleep".

Suddenly a beautiful fairy stood in the road before him.

"I have heard what you asked", said she, "and I have come to let you have your wish. I see you have a leather bag. I will fill it with gold pieces, but if you let any of them fall to the ground, they will turn to dust".

The beggar eagerly held out his bag, and the fairy poured in a stream of gold pieces.

"Your bag is very old", said the fairy. "It is so weak that it may tear and let all the gold fall to the ground. Remember, if it does, the gold will turn to dust. You have now enough to keep you in comfort all your life".

"I am not afraid", said the beggar. "Please fill up the bag".

The golden stream continued till the bag was almost full. A little hole was seen in the side of the bag, but the greedy beggar would not be warned.

"If I put in any more gold, your bag will burst", said the fairy. "You are now a very rich man".

"Just a few more pieces", pleaded the foolish beggar.

Another piece fell into the bag. Then suddenly the little hole grew bigger, and the gold pieces began to fall to the ground. The beggar did his best to hold the bag together but in vain. All the gold fell and turned to dust. Not a single piece could be saved.

The beggar looked up to ask the fairy for another chance, but she had disappeared. He called her but she did not return.

"If I had not tried to get so much", he said sadly to himself, "I might have been comfortable for the rest of my days".

And the beggar went on his way as poor as ever.

ORAL COMPOSITION

During the third school year, as in the second, there will be much oral composition in connection with the reading lessons. The answering of questions in full statements and the reproduction of the stories contained in the lessons read will afford much practice in oral speech. The teacher is again reminded, however, that training in language requires that the pupils have opportunity to speak frequently in continuous paragraphs, and not merely in single, isolated sentences. The oral work of this type, begun during the second year, should be continued in the third year. Materials may be drawn from the same fields as were utilized during the second year, namely, (1) the pupils' personal experiences, (2) the objects of the environment, (3) stories suggested by pictures, and (4) reproduction stories. The materials available in these fields and the methods of using them were discussed in

Chapter III (pages 184-194), and no further detailed consideration will be given at this point. It will be sufficient to say that the teacher should choose materials from these fields slightly more difficult in character than were used in the second year, and treat them by the same methods.

WRITTEN COMPOSITION

During the second school year there has been much transcription of the matter used in the reading lessons. The pupils have thereby learned incidentally much that will be useful in written composition. They have learned the spelling of many words, the use of the common marks of punctuation, and the mechanical arrangement of stories as to titles, margins, and indention of paragraphs.

During the third school year written composition should be begun, and a great deal of careful attention should be given to it. The materials used will be largely a repetition of those used for oral composition during the second school year—personal experiences, objects of the environment, picture stories, and reproduction stories.

The success of the work in written composition will depend to a large extent upon the way in which it is begun. The teacher must approach the work in such a way as to enable the pupils to overcome the difficulties easily and gradually. There is no doubt that much of the aversion that some pupils show towards the writing of compositions is due to wrong methods of beginning the work, and particularly to the practice of making too great demands upon their powers in the early stages. Some method of approach must, therefore, be devised to enable the pupils to write from the first with fair freedom and correctness. If they always write with hesitation, difficulty, and inaccuracy, it is certain that they will dislike the work. But if they are helped from the beginning to write freely and correctly, it is equally certain that they will enjoy what otherwise might be a disagreeable task.

It is apparent therefore, that the method of beginning written composition should be adapted to the cultivation of a desirable attitude on the part of the pupils towards the work. It is for this reason that the plan recommended is that of co-operative effort between teacher and pupils. They discuss together the topic chosen for the composition. The teacher questions in such a way that the pupils construct the sentences, which he writes on the blackboard at their dictation. Improvement in forms of expression are suggested; the spelling of words is noted; the use of capitals and periods is given attention; the writing of titles, the indention of paragraphs, and the arrangement of margins are discussed. When the composition is finished, the pupils have a sense of being partners in a model production, and naturally experience a certain pride therein.

The completion of this joint production by no means exhausts the possibilities of the composition. It should be followed by several other profitable exercises. Some of these may be enumerated.

1. The story may be used as an exercise in oral reading. The pupils will read it with more interest because they have played an important part in its production.

2. It may be copied neatly by the pupils in books specially provided for written composition. Thus it

serves as a writing exercise through which the spelling of the words and other mechanical features noted during the lesson will be further impressed.

3. It may be used as a spelling exercise on the following day. The pupils in the meantime will have had opportunity to perfect their knowledge of the spelling of all the words. In the early stages the whole story should be dictated.

4. On the following day the pupils may be required to write the story from memory. These productions should be carefully examined by the teacher, and mistakes should be indicated. The pupils may make corrections, by comparing their stories with those transcribed from the blackboard. It is not expected, of course, that the written story should be a *verbatim* transcript of the original. If the pupil writes the story in his own way, but correctly, he should be commended and encouraged. But in practice it will be found that the pupils' forms of expression are much like the original story. This is not a bad feature, for, after all, a great deal of the child's language equipment at this stage must consist of forms of expression that he has memorized.

The teacher should treat one story a week in this careful and detailed way, and continue the practice for three or four months. Then the pupils might be permitted to write very easy stories without this preliminary help. But it will be found advisable to return frequently to the co-operative plan of blackboard work in order to give good models and to correct common mistakes.

The following examples chosen from each of the four fields suggested above will illustrate concretely what has just been proposed in an abstract way.

1. Subjects taken from the personal experiences of the pupils

1. The teacher says to the pupils: "We are going to write a story about Alice (a member of the class). I want you to tell me what to write, and I shall put it on the blackboard as you tell me. First let us see what we know about Alice". The children offer suggestions aided by the teacher's questions, until the necessary details are in the minds of the pupils.

The teacher says: "Now, tell me in a good sentence who Alice is, how old she is, and where she lives". Several pupils construct the sentence, and, when it is given in satisfactory form, the teacher writes it on the blackboard. "Tell me how many brothers and sisters she has". The answer is also written on the blackboard. "Next, tell me when she goes to school". And so the pupils continue the organization of the story, and the teacher writes it sentence by sentence on the blackboard. Incidentally he draws attention to the spelling of new words, and to the placing of capital letters, periods, etc.

The completed story as it appears on the blackboard would be somewhat as follows:

Alice is a little girl, nine years old, who lives on a farm. She has three brothers and two sisters. She goes to school every day that it is open. She speaks and reads English and French and is learning to write both languages.

On Saturday Alice helps her mother at home. She sets the table for dinner, washes the dishes, and sweeps the floor. She takes care of her baby brother, too.

The pupils read the story orally, copy it in their composition books, and learn to spell all the words. Next day the teacher dictates it for spelling, and the following day the pupils write it from memory.

2. "To-day we are going to write a story about Robert, and we shall suppose that Robert tells it himself". The details are brought out by questioning and the pupils are assisted by further questioning to organize the story. The teacher writes it on the blackboard as follows:

I am a boy nine years old. I live on a farm on the second concession of the township of........ I am the oldest of the family. I have two younger brothers, Joseph and Albert.

My father has a farm of a hundred acres. He has four horses and ten cows. I help him feed the horses, and soon he is going to let me drive them. Next year I shall help to milk the cows, for I shall be ten years old then.

This story is later treated as suggested above.

It will not be necessary to go into further detail regarding the method of dealing with this type of material. The following additional examples of possible compositions are given by way of further illustration.

3. Last Saturday afternoon, I went to the village with my father and mother. Father drove the car. The road was very good, and we arrived at the village in half an hour. Mother took me to the store. She sold some eggs to the merchant and bought some groceries. Then I went to the book-store and bought a work book and a pencil. Father went to the post-office and got some papers and letters. Then we started for home and arrived at five o'clock.

4. Yesterday was mild, and we had fun playing outside. The snow was soft, and we could pack it well. We rolled up big balls of snow in the school yard. Then we set one big ball on another and a smaller one on top. So we had a tall snowman. We put pieces of coal for eyes and nose and mouth. We placed an old hat on his head, and a stick in his mouth for a pipe. Then we threw snowballs at the snowman, but he did not care.

5. On Saturday morning Joseph and I decided to go fishing in the creek. First we dug some worms and put them with some earth in a can for bait. Mother gave us some bread and butter in a box for our lunch. We took our rods, lines, and hooks. We thought we would catch some big fish. But that morning the fish did not bite, and we did not catch any. So we ate our lunch and went home. Mother asked us if we had brought her some fish for dinner.

2. Subjects taken from objects in the environment

The method of dealing with subjects chosen from this field is exactly the same as that adopted for the lessons outlined in the preceding section, namely, questioning for the details and for their organization, writing the sentences on the blackboard at the dictation of the pupils, and using the completed story later for reading, transcription, spelling, and writing from memory.

The following are examples of compositions that may be dealt with after this manner:

1. I have a big black and white dog. I call him Jack. He is three years old. Father got him for me when he was a little puppy. Jack eats bread and meat

and drinks milk and water. He drives the cows to the field in the morning and brings them to the barn at night. He does not like Peter, my cat. When he runs after Peter, the cat climbs a tree or a post. Jack cannot climb a tree, and so he cannot catch Peter. Sometimes Jack comes to school with me. At nine o'clock he goes home and comes to meet me again after school.

2. I have a big black cat named Peter. He has sharp teeth, a rough tongue, and long claws. He eats bread and meat and drinks milk. Sometimes he is a good cat, as he kills the rats and mice in the barn. But he is bad when he kills the little birds. He sleeps under the warm stove. Peter does not like dogs. When my dog Jack comes near, he growls and scratches. If Jack runs after him, he climbs a tree. The dog barks, but he cannot get the cat. Peter does not come down till the dog goes away.

3. I have a pet rabbit. I call him Bunny. He has a gray coat, long ears, large black eyes, and a short tail. I have made a little house where he sleeps at night. He likes to eat clover, and hops to the field every morning to get his breakfast. When I hold up some clover, Bunny will stand on his hind legs to get it. That is his only trick. He is afraid of dogs. When he sees one, he runs in long jumps to his little house. No dog can get him there.

4. Suppose the teacher's desk could speak and tell its own story. What would it say?

I am the teacher's desk, and I have been in the school for a long, long time. I am older than any of the children who come to school now. I am made of oak. I have a flat top and four drawers. My drawers are filled with all sorts of things—books, papers, blocks, splints, boxes, and chalk. On my top there are two book ends, a row of books, a bell, an ink bottle, and a tray with several pens and pencils.

I have seen and heard a great many things in my life. I cannot tell you about all of them, but I am always happy when the children are here. On Saturday and Sunday and during the holidays I am very lonely, with nobody to see but the blackboard, the clock, the stove, and the seats.

5. Suppose the school stove could speak and tell its own story. What would it say?

I am the school stove. I have been here ever since the school was built. I am getting very old. I have a crack in my side. One of my legs is broken, and somebody has put three bricks in its place. I do not think I can live here much longer. Perhaps a new stove may take my place soon.

In the winter a boy comes every school day at eight o'clock and fills me up with wood. He lights the wood with a match, and soon I am very hot. When the children come, they all stand around me and hold their cold hands above me. They say, "How good this old stove feels on a frosty morning!" I keep the school warm all day.

In the summer, everybody forgets me. The children never look at me. My top and sides get covered with dust and rust, and then I am very sad. But when I remember how useful I shall be next winter, I cheer up.

3. *Subjects suggested by pictures*

As it is impossible to have a uniform series of pictures in schools, except those in the *Readers*, it will be difficult to show clearly what may be done with them, since the particular pictures chosen for illustration may not be familiar to the teachers. The best that can be done under the circumstances is to describe briefly the picture that is to be used, and to give a sample story which may be worked out on the blackboard as a co-operative production of teacher and pupils.

1. The picture shows a baby seated in a high chair with a bottle of milk in his hand. Before him sits a big dog.

Teddy is a baby two years old. One day he was sitting in his high chair in the dining-room. His mother had given him a bottle of milk for his breakfast. Teddy was just starting to drink the milk when Rover came into the room. Rover was a fine collie dog with a gray and white coat. He sat down in front of Teddy's chair and looked at the bottle. He had not had any breakfast and was hungry. But Teddy said, "I will not give you my milk, Rover. You cannot drink from a bottle. Go to the kitchen and Mother will give you some in a bowl".

2. The picture shows a little girl lying asleep on the shore of a lake. A big dog is watching by her side.

Ruth is a little girl five years old. Her home is near a lake. She has a big dog named Carlo. The dog is very fond of his little mistress and goes everywhere with her. He takes great care of her.

One summer day Ruth went down to the lake shore with her shovel and pail to dig in the sand. After playing for a while, the little girl was sleepy. She lay down on the sand and was soon fast asleep.

The dog sat beside her for a long time until she woke up. Carlo is a faithful guardian.

3. The picture shows a little dog digging into a rabbit's burrow on a hillside. The rabbit is peeping up over the tall grass some distance away.

Tip was a little white dog with black spots on his coat. One morning he was hunting on the hillside when he came upon Flop, the rabbit. Flop was enjoying an early meal of clover. Tip barked loudly, and Flop knew he was saying, "I am going to have rabbit for breakfast".

The dog dashed at the rabbit, but Flop sprang aside and ran for the home he had made in the side of the hill. He reached the front door just in time, for Tip was right at his heels. Barking loudly, the dog started digging at the hole with his feet. He was saying to himself, "I'll get that rabbit if I have to dig all day".

But Flop had a back door as well as a front door to his house. This was on the other side of the hill. So he just ran through the house and came out on the hillside to watch Tip digging. He laughed to himself and said, "Oh, Master Tip, you think you are very clever, but really you are only foolish. A rabbit can outwit you any day".

4. The picture shows a little boy and a little girl. The boy is crying with an aching tooth. The little girl has a string around the tooth and has tied the other end to the door knob. She is evidently giving the boy some instructions.

Jack is six years old and his sister Betty is seven. One day Jack was crying with toothache, and was saying, "Oh dear, I wish this old tooth was out".

"Let me see it", said Betty.

She looked at the aching tooth a moment and then said, "Why, that tooth is loose. It will come out easily. I have a plan. You stay here till I come back". And Betty ran to the kitchen.

She came back with a strong cord, and said to Jack: "Now I am going to tie one end of this cord to your tooth and the other end to this door knob. You will shut your eyes, and I will slam the door".

Jack did not think much of the plan, but the tooth hurt so that he let Betty have her way. She fixed the cord as she had planned and then said: "Now shut your eyes". Jack did so.

Bang! The door shut! A hard jerk, and there was Jack's aching tooth on the floor at the end of the string!

4. Reproduction stories

The reproduction story is the easiest of all materials to use for blackboard composition. The teacher tells the story and has it given back sentence by sentence. He writes it on the blackboard as the pupils dictate, and proceeds as in the case of other materials outlined in the three preceding sections. The teacher must be careful to select stories that are short and that may be told in simple language. The following are illustrations:

1. Peter the cat was hungry. He went into the kitchen to find something to eat. He saw a bottle of milk on the table. "Here is my chance to get some breakfast", he said to himself. He jumped on the table and tried to put his head into the bottle. He could just touch the milk with his tongue. "The neck of this bottle is too small", said he, "I cannot get my head in". He thought a moment. "I might upset the

bottle", he said, "but the milk would run all over the table. I think I know a better way".

So Peter put his paw into the bottle. He drew it out all covered with milk and licked it off with his tongue. "Ah, this is a fine plan", he said. He put in his paw and licked off the milk again till there was not a drop left. "Well", said Peter as he left the kitchen, "Mrs. Brown will say that Bobby drank all the milk. She will never find out that I did it".

2. Elsie was nearly seven years old. Her mother said she might have a party on her birthday. So a week before she wrote letters to ten little friends and asked them to come to her home on Saturday the sixth of June from four to seven o'clock. The ten little girls all said they would come.

But sad to say, a few days before her birthday Elsie took the measles. She was not very sick, but she could not go out. Of course she could not have the birthday party, but her mother said she might eat some ice-cream anyway. When Elsie's friends heard that she was sick, they brought their presents to the front door. So Elsie's birthday was not altogether unhappy.

3. Little Betty Brown was three years old. One day she was lost. Her mother looked for her in every room of the house. Her father looked for her in the barn. Her sister Mary looked for her in the garden. Her brother Jack looked for her in the fields. But Betty could not be found. Everybody but grandmother was out looking for Betty. Grandmother sat in her big chair crying because Betty was lost. She heard a sound. She looked around behind her chair and found the little girl asleep.

4. Tom was lazy. He would not get out of bed in the morning when his mother called him. He would say, "Yes, mother, I will get up". But he would go to sleep again.

One Saturday morning Tom's mother called him at eight o'clock. He said, "Yes, mother, I will get up". But he turned over in bed and went to sleep again.

At nine o'clock he woke up. He heard a noise at the front door. He ran to the window. He saw his father and mother in the car. They were going to spend the day with grandmother. Tom had to stay alone all day. He did not have a good time.

5. Two little chickens were looking for their dinner. They found a head of wheat. Instead of dividing it evenly they began to quarrel.

"That wheat is mine, because I saw it first", said one little chicken.

"No, it is mine because I picked it up first", said the other little chicken.

So they pecked at each other with their beaks and scratched each other with their claws. While they were fighting, an old crow flew by. He saw the head of wheat.

"This is a good chance to get my dinner", said he. So he carried off the wheat. And the silly chickens had to hunt for another dinner.

The teacher is reminded that all of the work taken in oral composition in the second year, and outlined on pages 184-194 may be used for written composition in the third year.

TRANSCRIPTION, SPELLING, AND DICTATION

As in the second school year, a great deal of transcription of English will be required in the third year.

The pupils will copy many of their reading lessons and all of the blackboard compositions. The same precautions in this regard will be exercised as were noted in connection with similar work during the second year. (See pages 194, 195.)

The pupils should learn to spell most of the commonly used words in the reading and the composition lessons. They should learn to spell also the names of the objects of the classroom and home, of animals and birds, of common actions and qualities—in brief, most of the words in their oral vocabulary.

There should be frequent tests in spelling, not only through the dictation of isolated words which have been incidentally or specially taught, but also through the dictation of sentences and paragraphs which the pupils have transcribed from their reading or composition lessons.

CHAPTER V

ENGLISH IN FORM II

THE COURSE in English for French-speaking pupils of Form II is a continuation and extension of that of the third year of Form I. The work may as before be divided into four sections—(1) reading, (2) oral composition, (3) written composition, (4) spelling and dictation.

I. READING

The work in reading may be taken from the *Ontario Second Reader* and supplementary reading of equal standard. The method to be followed will be the same as that adopted during the preceding years, with the necessary modifications due to the greater difficulty of the matter and the increasing ability of the pupils. The aim here, as in all the work of reading, should be to train the pupils to understand clearly the meaning of what they read and to express this meaning fluently and intelligibly and with accurate pronunciation. Every reading lesson should be a language lesson. The teacher should question the pupils to ascertain their comprehension of what they have read and to give practice in language. The pupils should give summaries and synopses in complete statements, and frequently in connected paragraphs).

The method of procedure is that already recommended for the reading lessons during the third school year. It may be restated here as follows:

1. A discussion of the picture if the lesson is illustrated; a recall of the personal experiences of the

pupils that are relevant to the interpretation of the lesson.

2. Silent reading by the pupils.

3. Questioning by the teacher to test the pupils' grasp of the meaning and to give them practice in oral expression.

4. Drill on the pronunciation and meaning of any words that give difficulty.

5. Oral reading by the pupils; correction and improvement to be secured through further questioning.

As in the *Readers* of lower grade, the teacher should present the lessons in the *Second Reader* in the order of their difficulty for French-speaking pupils. The following order is suggested for the first fifteen lessons:

1. Page 5—The Pail of Gold
2. " 12—How I Turned the Grindstone
3. " 62—The Talkative Tortoise
4. " 44—Belling the Cat
5. " 43—The Ass in the Lion's Skin
6. " 23—Little Red Riding Hood
7. " 1—The Arab and his Camel
8. " 8—The Bat, the Birds, and the Beasts
9. " 14—Observation
10. " 38—The Jackal and the Camel
11. " 58—The Hare with Many Friends
12. " 68—The Rabbit's Trick
13. " 86—The Boy and the Squirrel
14. " 207—The Golden Touch
15. " 204—A Little French Heroine

The remaining lessons may be arranged by the teacher in whatever order he deems advisable. In general, however, it will be better to leave most of the poetical selections till the prose selections have been covered.

The method of procedure outlined in a previous paragraph will be illustrated concretely by means of outlines of plans for teaching some of the lessons in the *Ontario Second Reader.*

HOW I TURNED THE GRINDSTONE

Page 12, Ontario Second Reader

1. In the case of pupils of a rural school, a grindstone is probably a familiar object. In teaching this lesson, the teacher may, therefore, begin by inquiring as to the purpose and mode of operating a grindstone. It is likely that most country boys have had vivid experiences with grindstones and will be keen to tell about them.

In the case of urban pupils who have probably never seen a grindstone, the teacher may give the pupils an idea of its operation by means of pictures.

Look at the picture. What do you see? What is the boy doing? What is the man doing? What time of year is it? How do you know this?

2. Read the story silently.

3. Where was the boy going? Whom did he meet? What was the man carrying? What did he ask the boy? What did the man say that pleased the boy? What other things did he ask the boy to do? Why was he willing to do these things? Find all the words that the man said that pleased the boy. What words show that the boy worked hard? What did he hear while he was turning the grindstone? What did the hard work do to his hands and shoulders? What did the boy

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expect when the axe was ground? What did the man say? How did the boy feel then? What do people mean when they say, "He has an axe to grind"?

4. The pupils should be taught the pronunciation and meaning of difficult words, such as *pleasant, kettleful, tickled, blistered, ached, rascal, truant, flatterer.*

5. (1) The pupils might now be allowed to prepare at seats the reading of the lesson, and in a subsequent lesson period to read orally.

(2) The story might then be reproduced by the pupils in their own words as an oral composition. Later it might be written on the blackboard as a co-operative production of teacher and pupils, or written by the pupils themselves.

(3) The teacher should either write on the blackboard or secure for the pupils a copy of the story, *The Fox and the Crow,* and have the pupils read it. They should be able to see the similarity of the underlying idea.

(4) The pupils might be encouraged to make similar stories of their own, the teacher helping them by suggesting situations which might be developed. For instance, they might tell a story about a larger boy praising a smaller boy in order to get possession of a story book which he desires to read, or about an older sister persuading by flattery a younger sister to wash the dinner dishes.

(5) The story lends itself to dramatization. Let several pairs of pupils prepare a dramatic version of the story and act it for the critical judgment of the rest of the class.

THE TALKATIVE TORTOISE

Page 62, Ontario Second Reader

1. The teacher might first recall some occasion when it was necessary to deprive pupils of part of their recess. "John, I had to keep you in at recess yesterday. Why was that?" "I was talking to Henry". "Is it wrong to talk to Henry?" "No, but this was in school, when we have to study". "Oh, then it was because you were talking at the wrong time".

"Now we are going to read a story that is like keeping John in at recess, only the result is far worse than that. Turn to page 62. Tell me what you see in the picture. What are the geese doing? What is the tortoise doing? What story of the tortoise did you read in the *First Reader?*

2. The pupils read the story silently.

3. Where did the tortoise live? Who were his friends? Why had the geese come there? Where did they intend to go? What did they ask the tortoise? What did he say? What plan did the geese make? What did people say when they saw the geese flying with the tortoise? What did the tortoise say? What happened then? What did the King say? What was the wise man's reply? What mistake did the tortoise make?

4. Write on the blackboard such difficult words as the following, and have the pupils pronounce them and give their meaning—*talkative, mountains, tongue, easily, seize, promise, forgetting, business.*

5. (1) The pupils are now asked to prepare the lesson at their seats and to read it during the next lesson period. They should be encouraged to read freely

and fluently with correct pronunciation and good expression.

(2) The pupils should be required to give the story orally in their own words. In co-operation with the teacher, it may also be written, the pupils giving it orally, sentence by sentence, in their own words, and the teacher placing it on the blackboard as they give it.

(3) Original stories with the same underlying idea may be constructed by the pupils, using situations suggested by the teacher. For example, the following situations might be given—a pupil is deprived of recess because he talks during school hours; a pupil answers thoughtlessly, and is covered with confusion when the others laugh at his foolish answers.

(4) The story affords an excellent opportunity for dramatization. Perhaps no better practice in language in connection with this lesson can be secured than through its dramatization. The following dramatic version will suggest possibilities in this direction. Six pupils will be required in the cast. Of course, instead of flying through the air, the "geese" will run about the room holding in their hands a stick which the "tortoise" grasps with his teeth.

THE TALKATIVE TORTOISE

Tortoise —Good morning, friends, I am glad to see you here. I hope you are going to stay for some time.

First Goose —Good morning, Mr. Tortoise, you are very kind. But we are not going to stay long.

Second Goose —You see we are on our way south for the winter. We stopped at your beautiful lake for some food and rest.

Tortoise —I wish I could go south, too. I am very tired of staying here.

First Goose —Will you come with us? We should be very glad to have you for a companion on the journey.

Second Goose —I know a beautiful pond in a park in a land of flowers. It would be a fine home for you.

Tortoise —How can I get there? You can fly to it in a few days. But I have to creep so slowly that I could not arrive for many months.

First Goose —Will you come with us if we find a way to take you?

Tortoise —Gladly. I will do anything to get away from this place.

Second Goose —We have a plan. But first you must promise to keep your mouth shut and hold your tongue.

Tortoise —That is easily done. I am slow in walking, and I shall also be slow in speaking.

First Goose —Here is the plan. You will take hold of a strong stick in the middle. We shall hold the ends of the stick in our beaks and fly away with you.

Second Goose —You will need only to hang on tightly, and we shall carry you safely.

Tortoise —Splendid. It will be like going in an aeroplane.

(Two pupils hold a stick by the ends, a third seizes the middle of the stick in his teeth, and the three run down the aisle.)

Citizen —Why there are two wild geese carrying a tortoise on a stick!

Tortoise —What business is it of yours if my friends choose to carry me this way? (He falls to the ground and is killed.)

King (riding through the city on horseback) What is the meaning of this? A tortoise falling from the sky in front of my horse! It is very strange.

Wise Man —O King, this tortoise could not keep from talking when he should have been silent.

King —That is a very great fault.

First Goose —Our friend did not keep his promise to hold his tongue. So he had to suffer the consequence.

Second Goose —Yes, poor old Tortoise. He should never have gone flying without a parachute.

THE RABBIT'S TRICK

Page 68, Ontario Second Reader

The humour of this story—the outwitting of the two largest animals in the world by a little rabbit—is certain to be appreciated by French-speaking pupils. The teacher should endeavour to make the most of the fun of the story.

1. The teacher might first show pictures of a whale and of an elephant, and have the pupils tell where these animals live and how they compare in size and strength

with other animals. Reference may also be made to the rabbit and its comparatively small size. Then the pupils may be told that there is a very amusing story about these animals on page 68 of the *Second Reader.*

2. With this preparation the pupils may be assigned the lesson to read silently at their seats, and to find out which of the three animals is the cleverest.

3. In the following lesson, they should be questioned in detail upon the incidents of the story, to test their comprehension and to give practice in the use of language. The answers as usual should be in complete statements.

Where was the Rabbit when the story begins? Whom did he hear? How could he listen without being seen? Show me what the rabbit did? (Pupils illustrate *crouch.*) What did the Whale say to the Elephant? What plan did they make? What did the Rabbit say to himself? What two things did he get? Where did he hide the drum? Whom did he meet first? What did he ask the whale? Where did the Rabbit tie one end of the rope? Where did he say he would tie the other end? What did the Rabbit tell the Elephant? Where did he tie the other end of the rope? Now tell where the two ends of the rope were tied. Where was the cow? (There was no cow. Quite probably many pupils will say that she was stuck fast in the mud. Part of the fun of the story consists in the fact that the cow was merely a creature of the Rabbit's imagination.) What was to be the signal for the Whale and the Elephant to begin pulling? Why did they have to pull so hard? What did each think he was pulling? How did each find out that he was not pulling a cow out of the mud? How did they feel? How did the pulling contest end? What bargain had the two animals made? What happened to the bargain? How did the Rabbit feel about it?

4. There are several words in the story which will probably give the pupils difficulty in pronunciation and meaning. Such words as *indignant, violently, furious,* will require attention.

5. Another lesson period should be taken for practice in oral reading. If the pupils appreciate the story and know the words, there should be no difficulty in getting fluent and expressive reading.

The practice reading should include the reading of the speeches of the three actors in the story—these speeches being stripped of all the explanatory words not actually spoken by the actors.

After that, the story should be dramatized. The method of carrying this out will be so obvious as to require no further explanation.

A LITTLE FRENCH HEROINE

Page 204, Ontario Second Reader

1. In introducing this lesson, the teacher should tell the pupils a few facts about the Great War (1914-1918)—just enough to make the story intelligible to them. He should refer to the time of the war, the principal contending nations, the main scene of the fighting, the terrible loss of life, the destruction of towns and villages, the hardships of the women and children, and the rewards given for deeds of unusual heroism.

What does the picture on page 204 show? (The pupils give various answers in full statements.) A little girl stands on a platform in a large hall. A man is speaking to her. Behind them several important looking men are sitting around a table. In front are many people looking on and listening.

2. Now I am going to let you read this interesting story at your seats. You will find out who this little girl is, what important thing she did, and what is taking place in the picture.

3. In the next lesson period, the teacher should question to test the pupils' comprehension of the story and to give practice in the constructive use of English.

Where did the little girl of the story live? How old was she? What was the last year of the Great War? How long ago was that? How many children were there in the little girl's family? What happened to her home one day? Who was killed? Where were the children at the time? What did the father find when he came home at night? How did he feel? What are *orphans?* What did Louise undertake to do? Tell the story in your own words up to this point.

Tell the things that Louise did for her brothers and sisters. What surprising things did she do at school herself? For how long did she do this work? What reward did she expect? Tell this part of the story.

For what kind of deed was a prize presented? How often was this prize given? How was the money provided? Who did the people of Paris decide should be given the prize? On what date was it presented? Where? Who were present? What was the prize? How did the people show their approval? Tell this part of the story.

What did Louise do next morning? What unusual food did she give the family for breakfast? Where did she send the children then? How old is this

French girl now? Why is she called a heroine? Tell this part of the story.

The pupils may now be required to tell the whole story in their own words.

4. The teacher should assure himself that the pupils can pronounce all the words in the story and understand their meaning. Such difficult words as *monster, splinters, destroyed, grief, anxiety, orphans, unusual, heroism, annual, prize, assembled, chairman, committee, imagine, labour,* may require special attention. Several of these are sufficiently like corresponding French words in form to give the pupils hints as to their meaning.

In another lesson period the pupils should be given practice in the oral reading of the lesson, with the usual attention to freedom, fluency, expression, and pronunciation.

At the conclusion of the lesson the teacher may tell similar stories of noble or heroic actions by children, and have the pupils reproduce these orally. They may be written on the blackboard and used for further practice in reading. Later they may be written by the pupils. The following will serve as an example of a story with the same underlying theme:

NOBLE DEEDS

Long ago in a far off country a King who had grown tired of deeds of strength said that he would have a contest in good deeds. He offered a rich prize for the man or woman who had done the noblest deed in his kingdom.

On the day set for the contest, many men were ready to tell of their good deeds. One man said that he had saved the life of a friend when attacked by a wild animal. Another told of providing food for a starving family. A third said that he had saved a man from drowning. And so the stories of good deeds went on till all were told.

But none of the stories pleased the King. It seemed to him that although all the deeds were good, these men were boasting of how brave or noble they had been. Looking down among the people who were listening to the stories, he saw a little girl who seemed to be greatly interested in the tales. The King called her to his side.

"What good deeds have you done, my child?" he asked kindly.

"Oh, I have no time to do good deeds", she replied, "I am too busy at home to think of such things".

"What do you do at home?" inquired the King.

"Only little things", said the girl. "I help mother to wash the dishes and to sweep and scrub the floor. I carry water from the well and gather wood for the fire. I take care of my baby brother when mother needs some rest. I really don't remember anything else".

Turning to the people the King said: "The prize will be given to this little girl. She has done her little tasks willingly and unselfishly and without any thought of boasting. They are greater deeds than any of the noble actions done by these men".

ORAL COMPOSITION

The teacher must never lose sight of the fact that many of the best opportunities for practice in oral composition are provided by the reading lessons. It is for this reason that we have constantly insisted upon the necessity of close and careful questioning in every reading lesson and upon the necessity of exacting full and well-formed statements by the pupils in their answers. But not only single sentence answers are to be required here. Connected paragraphs may frequently be given by the pupils, especially in telling parts of the stories read and finally in reproducing the complete stories.

In addition to this incidental work in connection with the reading, there must, of course, be formal lessons in oral composition. The most valuable fields from which to draw materials will be those already noted in the course suggested for Senior Form I, namely, the pupils' experiences, the objects of the environment, pictures, and reproduction stories. These fields offer practically unlimited materials if the teacher will diligently search them out. Many of the simplest experiences of the pupils may be made subjects of very interesting and profitable exercises in composition. The objects of the environment afford numberless subjects of never failing interest for conversations and composition. Pictures are universal in their appeal to children and are easily obtainable, while reproduction stories are unvarying in interest and unlimited in supply. If the teacher does not train his pupils well in oral composition, the fault cannot lie in a deficiency of materials, for a veritable gold mine lies at his door.

Of the methods of dealing with these materials in oral composition, enough has already been said to insure their proper use. In most cases the plan suggested has been the development of the details by conversation, and then the organization of these details in a coherent form. The teacher should constantly strive for an extension of vocabulary, fluency of expression, correctness of pronunciation, and accuracy of language forms.

Much of the written work should be preceded by oral work, and, for this reason, the illustrative examples from the four fields suggested will be appropriate for either oral or written composition. These examples are therefore placed at the end of the section on written composition (pages 247-260).

WRITTEN COMPOSITION

The written composition of the fourth year (Form II) should be a continuation and extension of that of the third year (Form I Sr.) Accordingly, the methods recommended for the latter year should be continued, but modified to suit the greater difficulty of the materials. For instance, the plan of co-operative work between teacher and pupils should still be used. The teacher will continue to do much writing of compositions on the blackboard, as recommended in the previous Chapter (page 218). The pupils will, of course, do most of the composing, and the teacher will be concerned with the proper organization of the materials, the correct spelling of the words, and the proper mechanical form of the joint production. The pupils will continue to read orally, to transcribe, and later to write from memory these blackboard compositions. For fuller details of this plan the teacher is recommended to re-read the section of Chapter IV which deals therewith (pages 217-229).

As a further step in the transition from mere transcription of blackboard compositions to original work, the teacher might have the pupils themselves write a composition on the blackboard, individual pupils writing the successive sentences. For example, in dealing with the reproduction story, one pupil might be asked to write the first sentence on the blackboard. When this has been reduced by correction to a satisfactory form, another pupil might write the second sentence, which is corrected in a similar way. In this way the writing proceeds till the story has been completed.

During this year the pupils should be allowed to begin independent work in written composition, that is, they should begin to do the work by themselves without the preliminary help of blackboard writing. Perhaps the easiest materials with which to begin this work are reproduction stories. The teacher should choose a very short and easy story, tell it to the pupils, have it reproduced orally, and have the difficult words spelled and written on the blackboard. If past tenses of verbs are used, these should have special attention in the oral reproduction. Then the pupils may be set to work at the writing of the story, some of them at the blackboard, others at their seats. When the story is written, the pupils should review their work carefully, making all the corrections they can by themselves. Then the blackboard stories should be considered by the class, and corrections and suggestions for improvement made. Those who wrote at seats may be asked to make corrections suggested by the blackboard criticism. Finally, all the pupils should re-write their stories and hand them to the teacher for his careful reading and criticism. Systematic and persistent training of this kind in the early stages of written composition will place the pupils fairly on the road to success in the work.

The following examples of compositions upon subjects selected from four different fields will illustrate the type of work that may be done in Form II in accordance with the various plans outlined above.

1. Personal experience of the pupils

A VISIT AT GRANDFATHER'S

I like to visit at Grandfather Brown's. I always have a good time when I go there. He lives on a farm five miles from the village. He has a big house, a big barn, and ever so many horses, cows, pigs, and chickens.

Father and Mother and I were invited there to Thanksgiving dinner. We went in the car and arrived just before noon. Grandmother had prepared a fine dinner of turkey and cranberry sauce, mashed potatoes and peas, and pumpkin pie. I ate so much that mother said I would be sick. But all the things Grandmother prepares taste so good that I cannot help eating everything she gives me. She gives me a good deal.

In the afternoon, Grandfather took me out to the barn to see the horses and cows. I helped him feed them some meal and hay. Then we went to a pen, and I saw some little pigs that were very funny with their little squeals and curly tails. Grandfather let me feed the chickens. I scattered wheat on the ground, and they came running from all directions with a great noise.

Grandfather thinks that I would be a good farmer. I think I shall ask father to buy me a farm when I grow up.

AN AUTOMOBILE RIDE

Last night Uncle Robert drove up in his new car and asked, "Albert, would you like to go to the city with me?" "Of course I would", I said. After getting mother's permission, I jumped into the car, and off we went.

Uncle Robert bought his car two days ago and is just learning to drive. He drove slowly at first as the road was rough. But soon we came to a smooth road, and he said, "Now, Albert, you watch the speedometer and when it shows twenty miles an hour tell me".

It was not long before I said, "Twenty miles, Uncle". But he kept going faster. Presently the front wheels struck some loose gravel and the car went into the ditch. Fortunately it did not upset, and Uncle Robert was able to get it out without damage. But I was frightened.

A little later, we nearly struck another car coming towards us. Uncle Robert was too near the middle of the road. The other driver shouted something as he went by.

Then I said, "Uncle, I don't think I want to go to the city to-night. I would rather go home".

He laughed and replied, "Well, I'll have to go around by another road, for I can't turn the car here".

So we had a rough road home. I do not want to ride with Uncle Robert again till he learns to drive better.

DIGGING POTATOES

Early in October the potatoes are ready to harvest. If a farmer grows many potatoes, he sometimes has a machine for digging them. He hitches his horses to his potato digger and drives along the rows of potato plants, which are now all dead and dry. The machine digs up the earth and throws out the potatoes on top. The boys and girls of the family pick up the potatoes in baskets. When a basket is full, it is emptied into a bag. The bags of potatoes are then stored in some place where they will be safe from frost. The farmer takes the potatoes that his family will not need and sells them in town.

Sometimes a plough is used to dig the potatoes. But this cuts many of them so that they are spoiled. If a farmer has only a few potatoes, he usually turns up the earth with a digging fork. The potato harvest is always fun for the boys and girls if it comes on Saturday when there is no school.

A VISIT TO THE MARKET

One night last July before I went to bed, Mother told me that she intended to go to the market next morning. She wished me to get up early and go with her to help to carry her basket.

At seven o'clock in the morning we took the street car and reached the market before many buyers had arrived. There were many farmers and gardeners already there. They had the backs of their wagons against the sidewalks so that people could see what they had to sell. The gardeners had all sorts of vegetables—potatoes, carrots, beans, onions, lettuce, asparagus, and celery. The farmers had butter, eggs, meat, and chickens. The fruit-growers had cherries and raspberries.

Mother and I walked along the rows of wagons to see where the best things were. She asked what the prices were, as she did not wish to pay more than she needed. She bought three bunches of carrots, two bunches of asparagus, a quart of beans, two heads of lettuce, a dozen eggs, a pair of chickens, and three boxes of raspberries. Our basket was filled, and we had several parcels besides. Then I understood why Mother had taken me with her to market.

2. Subjects drawn from the environment

THE GOOSE

The goose is a big farmyard bird. It is usually gray and white in colour—gray on the back and white on the breast. It has a long graceful neck, small head, long and wide beak, short legs, and webbed feet. Though its legs are short, it walks with a stately gait. It cannot run well nor fly very far, but by spreading and flapping its wings it can get over the ground quite fast. It is most at home in the water. Its webbed feet help it to swim very well, and it glides gracefully along the surface. It eats grass in the fields and is fed grain in the farmyard.

When the goose is angry, it stretches out its neck and hisses. In this way it can frighten its enemies. It has strong wings, and a blow from them hurts a good deal.

The mother goose lays large white eggs. When the young birds, or goslings, are hatched, they are very pretty. They are covered with a yellow down. They take to the water naturally and swim very well from the first.

The goose is sometimes said to be a foolish bird. A silly person is often called a goose. But this is wrong, for really a goose is one of the wisest of birds.

THE SCHOOL CLOCK

I am the school clock. I have a wooden case and a big round white face with twelve numbers printed around the edge. I have two black hands, one longer than the other, which I always hold in front of my face. You may think this shows that I am ashamed of myself. That is not so, for I have nothing to be ashamed of. I have a pendulum which swings all day long from side to side to the music of "Tick, tock, tick, tock". Behind my face I have many little wheels and springs which fit together very nicely.

A long time ago I came from a clock shop. Who brought me to this school I have forgotten. I have been hanging here above the blackboard for more years than I can remember. I have looked upon many teachers and hundreds of children. I have seen little boys and girls come to school for the first time, and I have seen the same boys and girls pass out of the school seven or eight years later. I think they have all looked on me as a friend.

In all these long years, I have been taken to the repair shop only three times. If the teacher does not forget to wind me every week, I never stop except in the holidays. I expect to keep going for many years longer, telling boys and girls when to start their lessons and when to go out to play. Don't you think I have many things to be proud of?

THE POSTMAN

Who is this man coming so quickly down the street? He wears a blue uniform and a blue cap with a peak. He is carrying a big canvas bag that hangs by his side from a strap over his shoulder. He calls at nearly every house on the street and leaves something for the family. Here he is coming up our walk now. He is smiling, for he has something for us. Oh, it is the postman!

For six days every week of the year the postman walks up and down the streets bringing our letters, papers, and magazines. We are always glad to see him. He is always cheerful though he has to be out in all kinds of weather. On the rainiest days of spring and fall and on the coldest days of winter he has to make his rounds. He is a faithful servant of the people.

A SECOND READER TELLS ITS STORY

I am an *Ontario Second Reader.* I have a bright red cover and many interesting pictures and stories. I am brought to school every day in a book bag by a boy and placed in a desk. This boy reads from me in class. At night he takes me home and sometimes studies his reading and spelling lessons from me.

A year ago I was on a shelf of a book store in the village. I was bright and clean. A woman came into the store and bought me for her son. Next day I was taken to school for the first time with several other new books.

To-day my bright red cover is soiled. My back is ragged. My leaves are torn and loose. My pictures are spoiled with pencil marks. I am ashamed of myself, but it is not my fault that I look so old and worn. My owner is very careless. He throws me down anywhere; he handles me with soiled hands; he tears my leaves; he marks me with his pencil. Soon I shall be thrown into the waste paper basket. Oh, how I wish my owner had taken better care of me!

3. Subjects drawn from pictures

(1) A picture shows a little boy seated on the floor in the kitchen; near him his mother is kneeling and is speaking to him; beside him is an overturned scuttle; coal is scattered over the floor; in the background is a black cat to which the little boy is pointing.

BLACK AS THE CAT

Teddy is three years old. He has a big black cat named Paddy which he likes very much. One afternoon Teddy's mother dressed him in a pretty blue suit, and left him in the kitchen while she went upstairs.

Teddy looked around for something to do. He saw the scuttle full of coal. He looked at his cat. "I wish I were black, Paddy", he said.

Then a plan came to his mind. He upset the scuttle and scattered the coal on the floor. He picked up several pieces and rubbed them on his face and hands and on his suit. In a minute he was a terrible sight.

Hearing the noise, Teddy's mother came running downstairs. She saw at a glance what had happened. She said, "Teddy, what have you been doing?"

"I am making myself black like Paddy", replied Teddy.

We do not know what his mother did then, but we can imagine.

(2) The picture shows some boys and girls playing the game, "Pinning the Tail on the Donkey". The boy who is blindfolded is attaching the tail to the donkey's nose.

A HALLOWE'EN PARTY

Betty Brown invited several little girls and boys to have supper at her house on Hallowe'en. At supper they all wore paper caps of different colours. They looked so strange that everybody laughed.

After supper they played several games. They had the most fun "pinning tails on the donkey". Betty put on the wall a large picture of a donkey without a tail. She gave each boy and girl a tail made of cloth and a pin. Then she tied a handkerchief around the eyes of each child in turn and spun him around a few times so that he could not tell where he was. Then he went straight ahead from where he was and pinned the tail on the first thing he touched. When some of the boys and girls took off the handkerchief, they found that they had pinned the tail a long way from the donkey. Of course everybody laughed.

It was Bobby Jones who put the tail in the funniest place. He pinned it right on the end of the donkey's nose. Betty said, "Bobby is trying to make an elephant out of the donkey. He is giving him a trunk instead of a tail".

(3) The picture shows a little girl painting a floor, with her dog sitting beside her; she has "painted herself in" and has just discovered that she cannot get out of the room.

A LESSON IN PAINTING

"Mother, may I paint the floor of my bedroom?" asked Alice one Saturday morning.

"Why, child, you are too small to paint floors", replied her mother. "Some day soon I shall get a man to do it for you".

"But mother, I wish you would let me try; I think I can do it quite well", said Alice.

"Very well", said her mother, "but first you will have to go to the store to buy some paint and a brush".

This was soon done. Alice returned with a can of beautiful brown paint and a good brush. With the help of her mother, she moved all her furniture out to the hall and swept the floor of her room clean. She started to paint at the door. Her dog, Jack, watched her with interest. The painting went forward rapidly. Alice and Jack moved backward from the door little by little until they found themselves in the farthest corner of the room. Then Alice saw that they could not get out without stepping on the wet paint.

"Mother, please come here", she called. "I have painted myself in".

When her mother saw what had happened she laughed heartily.

"Didn't you know that you should start at the farther side and paint towards the door?" she asked. "Now either you and Jack must stay there till the paint dries or I must go to the cellar for a board for you to walk out upon.

"Well, mother, I think you had better get the board", said Alice. "I have learned one thing about painting floors".

(4) The picture shows a small boy, a mother dog, three small puppies, and a hunter; the latter holds out a bank note towards the boy, apparently in payment for one of the puppies.

TEMPTATION

Fred White was a farmer's son, ten years old. He had a fine hunting dog named Patsy, who was the mother of three puppies. Fred called them Spot, Sport, and Towser. They were very active and playful, and Fred loved them dearly.

One afternoon a hunter was shooting rabbits near Fred's home. As he passed the house, he saw the puppies and their mother playing on the lawn. "Here is my chance to buy a good hunting dog", said the man to himself. "If I get him when he is young, I can train him easily". So setting his gun against the fence, he walked towards the house.

Fred came outside at that moment, and the hunter called him.

"Who owns these dogs??" he asked.

"They are mine", Fred replied.

"What will you take for that puppy with the black ears?" inquired the hunter pointing to Towser.

"Oh, I do not want to sell him yet", said Fred.

"See here", said the man, holding out a five-dollar bill towards Fred, "I will give you this for that puppy".

Fred looked at the money and took Towser in his arms. For a moment he hesitated. Many things that he needed could be secured with five dollars. He wanted a baseball, a bat, and a catcher's glove, and this money would easily buy them. It was a great temptation to accept the man's offer.

Patsy stood beside Fred and looked up into his face. She seemed to fear that her master might sell her puppy. Sport seized Fred's shoestrings and tried to pull him away from the hunter. Towser himself began to whine as if he were afraid that he would be taken away.

Fred quickly made up his mind. "I cannot sell him", he said.

Seeing that there was no hope of getting the puppy, the man put his money into his pocket, and returned to his rabbit hunting.

4. Reproduction stories

THE MISER'S GOLD

A miser was counting his gold by the light of his lamp. A robber watched him through the window.

The robber said, "When the miser goes to sleep, I will steal his money".

When the miser had finished counting the gold pieces, he put them in an old cotton bag and hid them under his bed. When he had gone to sleep, the robber stole into the house and carried off the money. But he did not know that there was a hole in the bottom of the cotton bag. As he ran through the fields, the gold pieces dropped one by one through the hole to the ground. When the robber reached his home, he found that he had only an empty bag.

Next morning a fairy found the gold that the robber had dropped. She said, "This is the miser's gold, but I will not give it back to him because it does not make him happy". So she touched each gold piece with her wand, and it turned into a dandelion. "The dandelions will make the children happy", said the fairy.

A STRANGE VISITOR AT SCHOOL

Jack had ten white mice for pets. One morning he was playing with them before school. His friend Tom called for him. Jack put the mice back into their cage without counting them, and, taking his book bag, went off to school with Tom.

That morning when Jack stood up to read, he heard the boys behind him laughing. He looked around to find out what was the matter. One of the boys pointed to his pocket, and glancing down Jack saw one of his mice peeping out. It had crept into his pocket while he was getting ready for school.

The teacher did not like to have the pupils laughing, and said to Tom, "I hope you will not bring such visitors to school again. I do not like them".

A DISAGREEABLE LESSON

Tom had a fine big dog named Ponto. The dog was very fond of his young master, though Tom was sometimes cruel to him. One afternoon Tom sat on the front steps eating several sandwiches that his mother had given him on his return from school. Ponto stood in front of him hoping that his master would give him a sandwich. Seeing what the dog wanted, Tom held one out toward him, but, just as Ponto was about to take it, Tim hit him a hard blow on the head with his other hand. The poor dog howled with pain.

Tom's father was at that moment coming up the front walk and saw what the boy had done. Taking a coin out of his pocket, he said, "Would you like to have twenty-five cents, Tom?" "Of course, I would father", replied Tom, holding out his hand for the money with thoughts of candy and chocolate bars in his mind. But instead of a coin, the boy received a smart blow on the hand from his father's cane.

"Oh, father", cried Tom in pain, "why did you hit me like that?"

"Why did you hit Ponto a moment ago?" asked his father. "Now you know how the poor dog feels".

AN HONEST BOY

Tom was coming home from school one afternoon with some other boys. They were throwing snowballs at one another. Tom made a hard snowball and threw it at another boy. But it missed the boy and went through the window of the store. When the boys saw the broken window, they all ran away.

A moment later Tom thought that this was not the right thing to do. He went back to the store.

"Mr. Black", said he to the store-keeper, "I broke your window and I have no money to pay for it. But I will work for you after school until I have paid for it".

"Very well", said Mr. Black. "If you work two hours after school every day for a week, that will pay for the window".

So Tom worked in the store every day after school for a week. Mr. Black liked him so well that he asked him to stay. So Tom had a steady job.

FROM WHITE TO BLACK

Blossom was a pretty white kitten belonging to a little girl called Betty. Betty was very fond of Blossom, and gave the kitten a bath every week so that she was always spotlessly white. Blossom did not like soap and water very well and used to cry loudly.

One day Betty went to the shed where many old things were stored. Here she saw a strange little black kitten that seemed very friendly. This kitten came up to Betty, purred as if she were an old acquaintance, and rubbed her coat against Betty's white stockings. When Betty looked down she saw her stockings were all black. Then she recognized the kitten.

"Blossom, you are a naughty kitten", she said, "You have been playing among the old stovepipes, and you have soot all over your coat. Now, I'll have to give you another bath".

TWINS SHOULD DRESS ALIKE

Grace and Greta were twin sisters six years old. They looked so much alike that it was hard to tell them apart. Their mother always dressed them in the same way, which made it still harder to distinguish them. One morning just before school time, it was found that one of Greta's brown stockings had a big hole in the toe. Quickly the stockings were changed for a white pair, and the two little girls started for school.

"I do not like white stockings with brown shoes", said Greta before they had gone far.

"And I do not like to be different from you", replied Grace.

"I know what to do", exclaimed Greta. "Let's change one of our stockings so that each of us will have one brown and one white".

"Yes, let's do it", returned Grace. "Then we shall be dressed alike again".

The plan was at once carried out. The two little girls sat down by the roadside and each removed one of her stockings, and gave it to the other.

When they reached school, the teacher smiled, and the boys and girls laughed. But everybody thought that it was quite fitting that two little girls who looked so much alike should be dressed exactly the same, even if the pairs of stockings did not match.

TRANSCRIPTION, SPELLING, AND DICTATION

The transcription of blackboard compositions begun in Form I Senior, should be continued in Form II. The same care with regard to handwriting, spelling, and general neatness of arrangement should be exacted in this class as was required in the lower Form. Pupils should be trained to take pride in maintaining a high standard in this work. Special books should be kept for the transcription exercises, and the teacher should keep a watchful eye on the work that is being done.

In addition to the spelling of the words in the blackboard compositions and the more commonly-used words in the reading lessons, the pupils should learn those prescribed for Form II in the authorized *Spelling Book.* With regard to methods of teaching spelling, the teacher should consult the *Ontario Teachers' Manual in Composition and Spelling.*

CHAPTER VI

ENGLISH IN FORMS III AND IV

UP TO this point in this Manual we have outlined in considerable detail the work in English for Forms I and II, where French-speaking pupils require considerably different training in the language from that required in the case of English-speaking pupils of the same grades. If the methods suggested in the preceding Chapters are persistently followed, and sufficient time is given to the work for the four or five years covered by the courses in Forms I and II, the pupils will at this stage be approaching rapidly the language attainments of English-speaking pupils at the completion of the course for Form II. Up to this time the course has taken at least a year longer for French-speaking pupils, this extra period being required because of the additional work in attaining facility in the use of two languages. From this point onward the French-speaking pupils should rapidly overtake the English-speaking pupils, so that at the completion of Form IV the abilities of the two classes of pupils in English should be practically equal.

In Forms III and IV, the same principles of method should be applied as have been used in the two lower Forms. Certain modifications of procedure will, of course, be necessary, because of differences in the ability of the pupils and in the grade of the materials used. But the essential principles are the same in the senior classes as in the junior. It will not be necessary, therefore, to consider the various phases of the teaching of English in Forms III and IV in such detail as we have discussed the work of Forms I and II.

READING

The authorized *Ontario Third* and *Fourth Readers* should be used in Forms III and IV. It is not necessary that the lessons should be taken consecutively as they occur in the *Readers,* but the teacher should present the selections in the order of their difficulty for French-speaking pupils. In the oral reading, care should be taken, as in the lower classes, to secure clear understanding of what is read, distinct and accurate pronunciation, and natural expression.

The teacher should neglect no opportunity to increase the language powers of the pupils through conversation in connection with the reading lessons. Questions and answers regarding the meaning of what is read afford one of the best methods of increasing vocabulary and giving facility in the use of language. In the oral reading lessons of the higher Forms, the teacher should, therefore, continue the method suggested for Form II classes in the outline lesson plans given on pages 231-243.

In addition to the *Readers,* the pupils of Forms III and IV should have abundant supplementary reading supplied by the Board for the school library. The teacher should make selections for this purpose from a circular issued by the Department of Education, *A Graded List of Supplementary Reading Books.* Much of the success in the teaching of reading is dependent upon the character of the books that the pupils read. If interesting books are provided, the pupils will, by their own effort, overcome many of the difficulties of learning to read. The teacher will thus be relieved of much drudgery in training the pupils to read, the pupils will make more rapid progress, and, most important of all, a desirable attitude towards reading will be cultivated in the pupils. Teachers should, therefore, try to give the pupils access to many interesting books through the medium of the school library. No other part of the school equipment pays such dividends in interest and progress. It must be remembered, however, that the books selected should be adapted to the interests and abilities of the pupils.

Candidates for the High School Entrance examination are required to read at least four supplementary books during the year preceding the examination. These books must contain a total of at least six hundred pages. Part must be prose and part poetry. The names of the books from which selections may be made are given in *Circular 58,* issued by the Department of Education.

COMPOSITION AND SPELLING

The work in Composition and Spelling prescribed for Forms III and IV in the Courses of Study for Public and Separate Schools, 1930, (pages 12, 13) should be covered as far as possible. The authorized text-books—*Composition and Grammar* and *The Ontario Public School Spelling Book*—contain the matter to be taught. The *Ontario Teachers' Manual in Composition and Spelling* will give information as to methods of teaching.

For Form III the subjects for composition should be chosen largely from the same fields as those recommended for Form II, namely, (1) the pupils' experiences, (2) the objects of the environment, (3) pictures, and (4) reproduction stories. The same methods may be followed as those outlined for Form II in the last Chapter. However, pupils should be thrown more upon their own resources, and should be required to write without so much preliminary blackboard help as is given to the pupils of Form II. For the work in picture stories and reproduction stories, the teacher should systematically gather useful material. The pictures used should lend themselves to the invention of interesting stories, and the reproduction stories should be short and contain few details. The teacher should form the habit of telling, not reading, these stories, thus presenting a model of expression for the pupils and an incentive for their effort to improve their own speech.

In the Fourth Form the pupils may occasionally be required to invent stories suggested by pictures or to reproduce stories told by the teacher, but often they should be required to write original compositions and letters upon topics suited to their abilities.

SUGGESTIONS AS TO METHODS IN COMPOSITION

1. Pupils in Forms III and IV should have daily practice in writing English. This need not be always in the form of a set composition, but may frequently be in the form of exercises reproducing the work taken in some other school subject. For instance, after the reading lesson, the pupils might be required to answer in full sentences or short paragraphs a series of questions based upon the lesson and written on the blackboard. The same procedure will be found useful in connection with the lessons in history and geography.

The following illustrations of this device will serve to show the possibility of securing valuable training in language through the medium of various school subjects:

ADVENTURE WITH A BEAR

Page 51, Ontario Third Reader

(1) What made the position of the artist dangerous?

(2) Describe in your own words the approach of the bear before he saw the artist.

(3) What marks of fear did the artist show?

(4) Why might he be excused for feeling afraid?

(5) How did he escape from the bear?

(6) How did he escape from the river?

(7) Describe the artist's appearance as he returned to the camp.

(8) Describe Arrowhead's first attempt to kill the bear.

(9) Give an account of the Indian's flight.

(10) What was the result of his second attempt to kill the bear?

(11) How was Arrowhead rescued?

MOSES' BARGAINS

Page 136, Ontario Fourth Reader

(1) Write a paragraph on "Moses' Departure for the Fair", telling, (*a*) why he was selected to go, (*b*) how he was prepared for the journey, and (*c*) how he was conveyed.

(2) Write a paragraph on "Moses' Return from the Fair", telling, (*a*) how he came back, (*b*) how he was received by the family, (*c*) what proceeds of the sale he brought, and (*d*) how the news affected the family.

(3) Write a paragraph on "How Moses was Cheated", referring to, (*a*) the sale of the horse, (*b*) the meeting with the stranger, (*c*) the proposal of the

second stranger, and (*d*) the acceptance of the proposal.

THE SHINING MOUNTAINS

Chapter XII, Page 51, A First Book of Canadian History

(1) Tell something of the early life of La Vérèndrye.

(2) What great plan of exploration did he form?

(3) How did he get help to carry out his plan?

(4) Describe the establishment of his chain of trading-posts in the West.

(5) Describe the expedition of the two sons of La Vérèndrye to the Rocky Mountains.

(6) What memento of their expedition was recently discovered?

(7) Why were the explorations of La Vérèndrye and his sons important?

THE PROVINCE OF NOVA SCOTIA

Page 100, Public School Geography

(1) Why has Nova Scotia such a long coast line in comparison with its size?

(2) How does the land on the Atlantic slope differ from that on the Bay of Fundy slope?

(3) Why has Nova Scotia no large rivers?

(4) What are the main industries of the Province and the principal products of each?

(5) Why has the iron and steel industry become so important in Nova Scotia?

(6) Why is lumbering so important, and where are the products exported?

(7) For what is the Annapolis valley famous?

(8) Name five important cities and towns; state where they are located, and for what they are noted.

2. In the assignment of subjects for composition, the subject matter, whether in the form of pupils' experiences, the objects of the environment, pictures, or reproduction stories, should be discussed in the class, in order to be sure that the pupils have a clear idea of the details to be used. In many cases, an outline may be prepared jointly by teacher and pupils. Many difficulties in connection with spelling or grammatical forms may be anticipated by judicious blackboard work. For instance, if the composition is to involve the use of past tenses of verbs, the more difficult of these should be noted on the blackboard.

3. The compositions should be written during school hours and not at home. Some of them may be written on the blackboard; others in books. The advantage of having them written on the blackboard is that they may be used for class criticism and correction. Co-operative work of this kind is valuable in clearing up errors, in establishing correct habits, and in securing in the pupils that self-critical attitude which is the prime condition of real progress.

4. At least twice a week in ungraded rural schools, the pupils in Forms III and IV should write a short composition to be handed to the teacher. In graded schools, at least one short composition a week should be required. It should be remembered that short compositions frequently written are more effective in improving the pupil's ability to write than longer compositions given more rarely. Frequent and systematic practice under sympathetic criticism is the condition of success.

5. The teacher should read these compositions carefully, marking errors and setting a definite value upon the work of each pupil. They might be marked on the basis of 25 as a maximum, and the total marks obtained during the month would be the pupil's standing in composition shown in his monthly report.

6. When the compositions are returned, the pupils should be required to correct their own errors where possible. The corrected compositions might then be carefully copied in books especially kept for that purpose. It has been noted that many of the most successful teachers of composition have adopted this plan of having each pupil keep a special book for the final transcript of his compositions.

7. The teacher should keep a list of the common errors made by the pupils, and use them as a basis for class instruction afterwards. Special drills on verb forms and prepositions particularly will be required.

8. Occasionally a model composition, made by teachers and pupils jointly, should be written on the blackboard. Incidental instruction with regard to spelling, grammatical forms, and mechanical arrangement may be given while this work is in progress.

CRITICISM OF WRITTEN COMPOSITIONS

In order to assist teachers in the grading and criticism of written work, two series of compositions of varying degrees of merit are presented below, with suggestions as to methods of correction. The two series are the actual work of French-speaking pupils—the first of Senior Third grade, and the second of Junior Fourth grade. In each case the compositions were written after hearing a short story told once by the teacher and with no further discussion.

Form III, Sr.

No. 1—Grading: Excellent

A KIND INDIAN

A long time ago an Indian came to the door of a white man's house. He was tired and hungry, and he asked for some food. But the white man rudely turned him from his door saying, "Go away, I have nothing for you". And the Indian went away.

Not long after this, the white man got lost while hunting in the forest. He came to an Indian's hut and asked the Indian the way to the white man's settlement. The Indian asked him to come in. He gave him some food to eat. He gave him his bed to sleep on. Next morning after breakfast he went with the white man to show him the way home. When he was leaving, the Indian said, "Do you remember me?" Yes, said the white man, "I remember you now, you are the Indian that I sent away from my house".

This is a remarkably correct composition for a Third Form pupil. There are no mistakes in language, and the mechanical structure is nearly perfect. The second paragraph might be divided into two, the third beginning with "Next morning". The writer has omitted the quotation marks around "Yes" in the last sentence.

If teachers can train their Senior Third pupils to write a story of this standard of difficulty as freely and as accurately as the writer of this composition, they will have achieved a signal success.

No. 2—Grading: Good

A GOOD INDIAN

One winter day there was a Indian who went to visit a white man, he was very tired and hungry. He asked the white man for something to eat. The white man answered him very rudely. The Indian went away to his home.

A few weeks after the white man went to the woods, when it was time for him to go home, he didn't know how to go back. He called to a house in the woods. He asked the Indian if he would be kind enough to show him his way home. The Indian invited him to come in and told him that he would give him his bed to rest and he would give him food to eat.

The Indian the next day showed him his way. He asked him if he remembered when he went to his home and asked for something to eat. The white man answered yes, I remember I sent you away very rudely.

The language in this story is on the whole good. The writer has, however, used *a* for *an* in the first sentence; *after* for *afterwards* in the first sentence of the second paragraph; and *to* for *at* in the second sentence. He has omitted *on* or *upon* after "to rest". There is possibly some confusion in the use of *he, his,* and *him* in the second sentence of the last paragraph. Such contractions as *didn't* should be discouraged except in reporting direct speech. These contractions are permissible only in conversation.

In mechanical features the composition shows a few defects. While the story is properly paragraphed, there are two places where capital letters are omitted, and quotation marks are absent about the direct words of the speaker in the last sentence.

The composition is nevertheless highly creditable for a Third Form pupil.

No. 3—Grading: Fair

THE INDIAN

One cold day in winter an Indian went to a white man's home. When he came in he asked the white man for some food to eat. The man said, "I haven't anything to give you", and he put him out.

About two or three weeks after the gentleman went hunting in the forest, he lost his way home. So he saw a little house where an Indian lived. He went in and ask the Indian the way to go home, he gave him some food to eat, fix a bed for him to sleep and gave him his breakfast next morning. He told him "do you remember me two weeks ago when I went at your home and you didn't receive me, you throw me out".

The writer has omitted an important incident at the end of the story, namely, the fact that it was after the Indian had shown the white man the way home, that the inquiry as to the Indian's identity was made.

The main defect of the story is the use of the present tense instead of the past in at least five places. *After* is used for *afterwards* in the first sentence of the second paragraph; *told* is used for *asked* and *at* for *to* in the last sentence. Capitals are omitted in four places.

No. 4—Grading: Poor

THE HUNGRY INDIAN

One day a Indian was not far from a man's home. He went and rap at the door. Went the white man saw he turn him very rudely. The poor Indian was hungry. The man told him that he had no bread to eat. The Indian went home.

One day the man went to hunt in the woods. The hunter did not no is way home and got lost. Late in the afternoon he saw a Indian's hut. He when and rap at the door. He ask him "to show is way home?" The Indian gave him some food to eat, gave him a bed to sleep and he gave him is breafast in the morning. After he show him the way to is home. Before they got at the man's house. The Indian ask him, if he know him. After he ask him this he remember he had send him very rudly away from is home.

This composition contains several characteristic errors of French-speaking children who have not been well trained in written English. One of the worst is the us of *is* for *his*, which occurs five times. A second is the use of the present for the past tense, which occurs eight times. A third is the failure to distinguish *when* and *went*, which occurs twice, though in this composition it is more probably the result of carelessness than the result of lack of knowledge. The common failure to distinguish *at* and *to* is noticeable in the second paragraph. The writer has also used one capital too many in this paragraph. He has mispelled *rudely, know,* and *breakfast,* and uses quotation marks incorrectly in the only place he has ventured upon their use.

This is the type of composition which gives teachers most trouble. The best way to eliminate it from the schools is to train pupils to avoid these errors before they reach the Third Form.

Form IV, Jr.

No. 1—Grading: Excellent

A CHANGED BOY

Tom was a very bad boy. His father talked to him seriously, reproved him, and even punished him. But all this did no good. Tom was no better than before.

At last his father thought of a plan. He went to the hardware store and bought a bag of nails. He called Tom to him and said, "When you do a bad action I am going to drive a nail in the barn door".

Next day Tom was as bad as usual and his father drove in several nails. As the days went on, the barn door was covered with nails, but still Tom became no better.

His father was very sad and saw that his plan was of no use. So he made another. He said to Tom, "When you do a good action I am going to pull one of the nails out of the barn door".

Next day, Tom's father was surprised when the boy did something for his mother without being asked. His father took the hammer and drew out a nail. As time went on Tom did more good actions, and the nails in the door became less.

At last the day came when the last nail was taken out. Tom's father said, "I am glad that you are a better boy. You must be glad that all the nails are out of the door" .

"Yes", said Tom a little sadly. "But see, father, the scars are there yet".

This is practically a perfect composition so far as language and mechanical form are concerned. Perhaps "do an action" would be better changed to "perform a good action", but aside from this there are no objectionable forms. To secure work like this from all Junior Fourth Form pupils would be an end worth striving for.

No. 2—Grading: Good

THE BAD BOY

Tom was a bad boy. His father talked to him, reproved him, and even punished him. Still Tom was as bad as ever.

One day his father bought a bag of nails. He said, "Everytime you are bad I will put a nail in the barn door". Soon the barn door was full of nails and Tom wasn't better.

His father had another plan and told Tom, "Everytime you are good I will pull out a nail". The first day he had to pull out a nail because Tom had done something without his mother telling him.

At last the day came for the last nail to be pulled out. He called Tom and said, "I see you have improved, so I am very glad". Tom replied sadly, "The nails are out but the scars are there".

The writer of this composition has considerable ability in concise and direct statement. The facts of the story are all there, stated in the briefest form. The extreme condensation perhaps detracts somewhat from the interest and smoothness of the story. There are no wrong language forms, except *everytime,* which should be written as two separate words. Contractions like *wasn't* in the second paragraph should appear only in reported conversation.

No. 3—Grading: Fair

A BAD BOY

Tom was a very bad boy. His father taught him to be good, and often punished him but it was of no use. His father thought of a new plan, he bought a bag of nails, every time he was bad he would put a nail on the barn door.

Tom was just as bad as before. When all the nails were gone his father told him that every time he was good he would drew out a nail. The next day Tom did something for his mother and a nail was drawn out till at last there was only one nail left.

Tom when with his father to drew out the last nail. His father said, "Tom you have been a good boy". Tom said, "Father, the nails are all out but the scars are left".

This is also a concisely told story with the main facts stated. The writer misunderstood the language used by the teacher in the second sentence. Misled by the similarity of sound, the pupil wrote "*taught* him to be good" instead of "*talked* to him seriously". Mistakes of this kind frequently occur, and they point to the necessity of great care on the part of the teacher in articulation and pronunciation.

The last clause of the last sentence of the second paragraph is unsatisfactorily placed. The writer has omitted events that should be stated before this clause is used, namely, that more and more nails were removed as the boy's conduct became better.

The writer has used the past form of *draw* in two places where the simple infinitive should be used. This is another frequent mistake of French-speaking pupils. For some reason they tend to use the past tense forms with such auxiliaries as *can, could, may, might, should, would,* as well as in the infinitive with *to.* The teacher needs to give special drills upon these forms. Strangely enough, this pupil has used the perfect participle *drawn* correctly.

In the last paragraph the frequent error of using *when* for *went* is made by the pupil.

Two necessary capital letters are omitted in the first paragraph.

No. 4—Grading: Poor

(STORY UNNAMED)

Tom was a very bad boy, his father tried many way's for stop him being bad. He went one time to a store to by a bag of nails and said to Tom "Each time you are bad I will drive a nail in the barn door". Tom was bad ever and each time he was bad the father drove a nail in the door at last there were no more nails.

His father when he saw that he tried another way he said to Tom "Each time you make a good action I will drive a nail out". Next day Tom made a good action and he didn't been ask for so his father pulled out a nail until the nail were all pulled out when the last one came to be pulled out he went with is father, went he pulled the last one the father was very please but Tom said the holes are not gone.

Two of the errors in this composition suggest that the writer has learned some English through contacts outside of the school not of the best kind, namely, "for stop him being bad", and "he didn't been asked for".

In the phrase "made a good action", the pupil is quite evidently following the French idiom. Great care will be required to teach the proper use of *do* and *make.* Here *perform* is the correct word.

There are several mistakes in spelling which are probably the result of carelessness, for example, *way's* for *ways, by* for *buy, nail* for *nails, is* for *his, went* for *when, please* for *pleased.* In fact the whole composition suggests that the writer could write more successfully if he were more careful.

Mechanically, the composition is also defective. Capitals are frequently omitted, and quotation marks are lacking in the last sentence.

CORRECTION OF COMPOSITIONS

Before any composition is surrendered for the criticism of either the teacher or the other pupils, it should be re-read by the writer several times, to give him the opportunity of making all the corrections and improvements that he can make. He should read and re-read his composition to see (1) that it is properly paragraphed, (2) that the sentences begin with capitals and end with periods, (3) that the words are correctly spelled, and (4) that the language forms are correct. Only when the pupil has done his best, should his production be submitted for criticism. Such a procedure is calculated to create the habit of self-criticism, without which there can be little real progress in any type of work.

One of the most useful methods of correction of compositions is that of co-operative criticism. It is most easily carried out when some of the class compositions have been written on the blackboard. One of these is selected after the writer has had ample opportunity to correct it as far as he can himself, and teacher and pupils together proceed to criticise it.

After having it read aloud by the writer, the other pupils should be asked to state its good points. It may be neatly written and arranged; it may be properly paragraphed; the matter may be presented in logical order; the sentences may be well-formed, beginning and ending properly; it may be written in an interesting way; it may have unusual and appropriate forms of expression. But, whatever may be its merits, they should first of all be noted, and the writer commended for them, for here as elsewhere words of praise for honest effort are wonderfully stimulating.

Then the other pupils may be invited to point out any errors they have found and to correct them. The teacher may write in the corrections with coloured chalk. The composition should be considered sentence by sentence in this careful way. Sometimes two or three compositions may be dealt with in a single lesson period. When the criticism has been completed, the corrected compositions should be read and re-written by the writers. The pupils who wrote at their seats may make such corrections and improvements in their own work as have been suggested by the criticism of the blackboard compositions.

In a composition where there are many mistakes and where considerable reconstruction may be necessary, it is usually better, instead of writing in the corrections with coloured chalk, to have it entirely re-written. For instance, the composition graded "Poor" on page 277 might appear as follows after being re-written.

SCARS

Tom was a very bad boy. His father tried many ways of curing his bad conduct, but it was of no use.

One day his father went to a hardware store and bought a bag of nails. He said to Tom, "Each time you are bad I will drive a nail into the barn door". At last there were no more nails to drive.

When his father saw that this plan had failed he tried another way. He said to Tom, "Each time you do a good deed, I will pull a nail out of the door". Next day Tom performed a good action that he had not been asked to do, and his father pulled out a nail. The boy kept on doing good deeds until every nail but one was taken out.

When the time came to pull out the last nail, Tom went with his father. His father said, "I am glad that you have become such a good boy. All the nails are now out". But Tom said, "Yes, but the scars are not gone".

In conclusion it may positively be said that constant and systematic practice by the pupils and patient, sympathetic and constructive criticism by the teacher are the price that must be paid for success in written composition. Experience has shown that French-speaking pupils in the Fourth Form, even in communities that are exclusively French-speaking, may be trained to write English practically as correctly as English-speaking pupils of the same grade. Whether this desirable goal is reached or not depends upon the teacher's capacity, willingness, and determination to "take pains".

CHAPTER VII

USE OF ENGLISH IN OTHER SCHOOL SUBJECTS

WHILE the course in conversation, reading, and composition outlined in this Manual will do much to train the pupils in the correct use of English, one of the most effective methods of giving them a thorough mastery of the language is to use it often as a medium of instruction in the other subjects of the school programme. In such subjects as arithmetic, history, and geography, the teacher should accustom the pupils to the use of English in expressing themselves. This means that for a part of every lesson in these subjects the teacher should use English in imparting information and in questioning, and the pupils should use English in their answers. When the pupils strive and struggle to express themselves in English in answer to the teacher's questions, they are getting a control over the language that they can secure in no other way. The systematic use of English in this constructive way is recommended as one of the best ways of giving the pupils facility in its use.

This plan may be carried out even in Form I in the work in arithmetic. In this subject, as has been pointed out in another place, the vocabulary is so simple that the pupils acquire it in both languages with little difficulty. The conversational work of the first year includes counting in English, and, after the pupils have learned the various combinations of numbers in addition and multiplication, they may easily be trained to repeat these in English. The practice thus begun should be continued throughout the course in arithmetic in all the grades.

The history and geography lessons in Form II, at least in the early stages, may have to be taught first in French, but in every lesson there should be an effort to repeat the ideas in English.

In Forms III and IV, with the acquisition of greater facility in the use of the language, the pupils may be taught the lessons in history and geography in both languages. That is, to-day the lessons may be taught in French and repeated in English; to-morrow they may be taught in English and repeated in French. The same plan may be followed in connection with the pupils' reproduction of the work, both oral and written.

Perhaps the most successful language work in the higher Forms in connection with these subjects is done when both teacher and pupils pass from one language to the other at intervals during the lessons. In many classes, the pupils have so completely acquired a "double vocabulary" that they alternate in the use of the two languages almost unconsciously. When this stage is reached, it may be said that the pupils have become truly bilingual, and thus one of the great purposes of the schools attended by French-speaking childen in Ontario will have been accomplished.

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